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# THE DOLLAR PRINCESS

BOOK BY

A. N. WILLNER AND F. GRÜNBAUM

ADAPTED BY

GEORGE GROSSMITH JR.

MUSIC BY

LEO FALL



NEW YORK  
T. B. HARMS  
AND



# **"THE DOLLAR PRINCESS"**

**A Musical Play**

**In Three Acts**

**By**

**A. M. WILLNER and F. GRÜNBAUM**

**American Version by**

**GEORGE GROSSMITH Jr.**

**Music by**

**LEO FALL.**

—○—  
**Vocal Score \$2.00**  
—○—

**NEW YORK**

**T. B. Harms & Francis, Day & Hunter.**

—x—

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1918

## Cast of Characters.

JOHN W. COWDER, president of Coal Trust. . . . .	E. J. CONNOLLY.
TOM COWDER, his brother, elderly loafer, always broke. . . . .	ALBERT HART.
DICK, his nephew. . . . .	FRANK TIERNEY.
FREDDY SMYTHE.. . . .	DONALD BRIAN.
MARQUIS DE JOLIFONTAINE. . . . .	E. POPE STAMPER.
LORD HERBERT FITZ JONES, Cowder's office boy. . . . .	PERCIVAL KNIGHT.
IVAN TARTAROFF, of the Cirque Tartaroff. . . . .	WILL WEST.
PAILLARD. . . . .	J. J. HORWITZ.
ALICE COWDER, Cowder's daughter. . . . .	VALLI VALLI.
DAISY, Cowder's niece. . . . .	ADRIENNE AUGARDE.
OLGA LABINSKA.. . . .	LOUIE POUNDS.
SCOTCH GIRL. . . . .	NORA GUY.
BLANCHE . . . . .	JANE HALL.
ROSE. . . . .	KITTY MELROSE.
MARIE.. . . .	PAULINE FRANCIS.
DOLLY.. . . .	MARY MACKID.
NELLIE. . . . .	HAZEL NEASON.

---

## Synopsis of Scenes.

ACT.1.- Hall in Cowder's house. New York City.

ACT 2.- Winter garden in Cowder's house. New York City.

ACT 3.- The Franco-British Exhibition, London.

Music under the direction of . . . . . W. T. FRANCIS.

Produced under the stage direction of. . . . . J.A.E. MALONE.

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# The Dollar Princess.

Operetta in 3 Acts.

Text by N. M. Willner and E. Grünbaum.

Music by  
Leo Fall.

## No 1 Introduction.

(Alice and Chorus.)

*Allegretto vivace.*

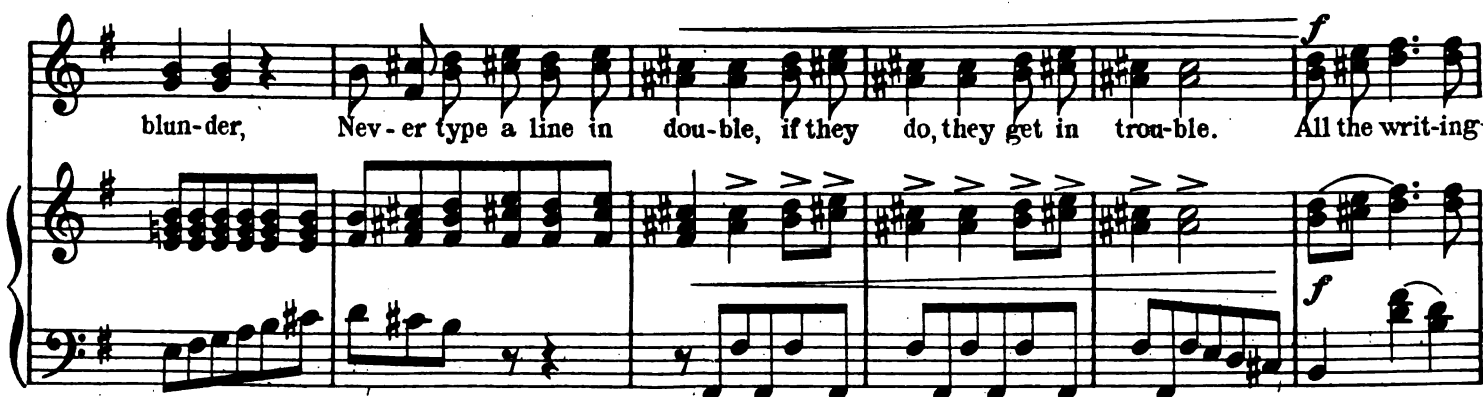
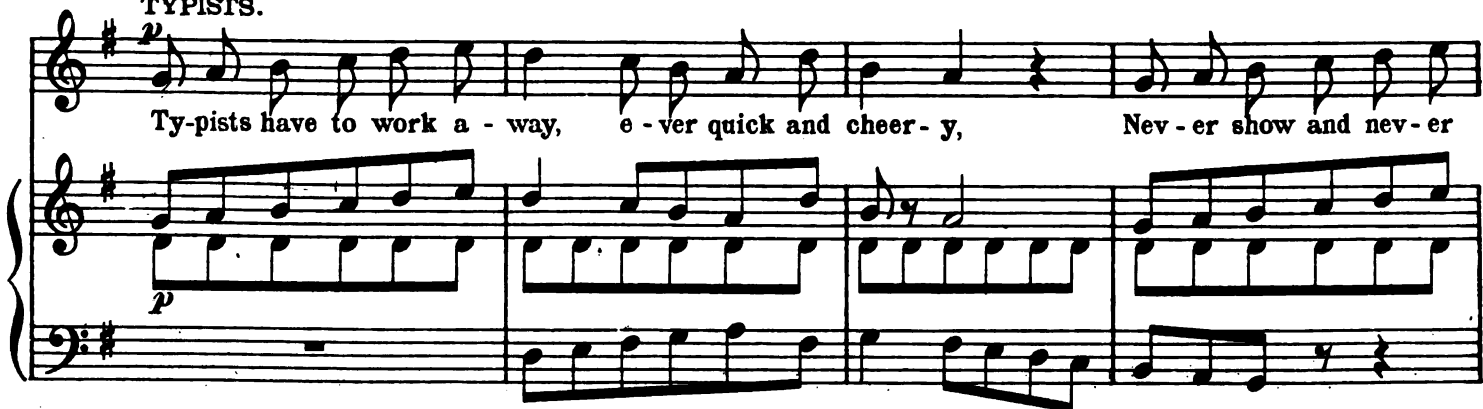
PIANO.

The musical score is written for piano and consists of six systems of music. Each system has a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The score begins with a piano (p) dynamic and includes various musical notations such as slurs, ties, and accents. The dynamics vary throughout, including piano (p), forte piano (fp), fortissimo (ff), and pianissimo (pp). The tempo markings include 'Allegretto vivace' at the beginning, 'rit.' (ritardando) in the fifth system, and 'a tempo' in the sixth system. The score concludes with a final chord marked with a double bar line.

## CURTAIN.



## TYPISTS.



must ap-pear, close and crisp and clean and clear! Ev-er work - ing at your best, nev-er rest!

Tick,tick,tack! Ev-er quick-er, bright-er! Tick,tick,tack goes the brisk type-writ-er! Here we stay all the

wea-ry day, work and nev-er play! Tick,tick,tick,tick,tick,tack! Tick,tick,tack, Ev-er quick-er bright-er

Tick,tick,tack, goes the brisk type-writ-er! Here we stay all the wea-ry day work and nev-er play!

Soprano

tick, tack ——— tick, tick, tack, tick, tack ——— tick, tick, tack, tick, tick, tack, tick, tick,

Alto

Tick, tick, tack ——— tick, tick, tack tick, tick, tack, tick, tick,

tack, tick, tick, tack, tick, tick, tack, tick ——— tick, tack, tick, tack, tick, tack, tack, tick, tack.

tack, tick, tick, tack, tick, tick, tack, tick tick, tack, tick, tack, tick, tack, tack, tick, tack.

ALICE.

La-dies, here I am! Good

ALICE.  
morn - ing! You are late; I give you warn - ing,  
Soprano Alto  
It's Miss A - lice! Oh, good day!

A. Slower.  
that is not the prop - er way.  
Oh! oh! ex - cuse us, we en - treat you! If a  
Slower.

A. Ah! no, it's  
lit - tle late we are; We must come from home to meet you, and the way is rath - er far.

ALICE.  
flirt - ing, court - ing, talk - ing, meet - ing men while you are walk - ing, That's what makes the way so far,

A. *that is why so late you are! This I will not stand;*

A. *Lis - ten to your chiefs com - mand! You've one mas - ter, on - ly one you must*

A. *serve the Rem - ing - ton; If you're grow - ing late and slack you'll get the sack!*

ALICE.

*Soprano*  
*pp*  
*we get the sack!*

*Alto*  
*pp*  
*we get the sack!*

# Self Made Maiden.

Allegretto.

ALICE.

Alice.

1. self made girl who's Yan-kee, with business views im-bued,  
2. self made Yan-kee maiden she's down on all pretense;

She does-n't like the lan-ky young  
Her heart and head are lad-en with

A. dol-lar hunt-ing dude!  
dol-lars and with sense.

She sees the dan-dies wink-ing and og-ling from a-far,  
She nev-er minds the weath-er but works on all the while,

A. But all the time she's think-ing what sil-ly fools they are!  
Un-til she rakes to-geth-er a ti-dy lit-tle pile!

Piu mosso.

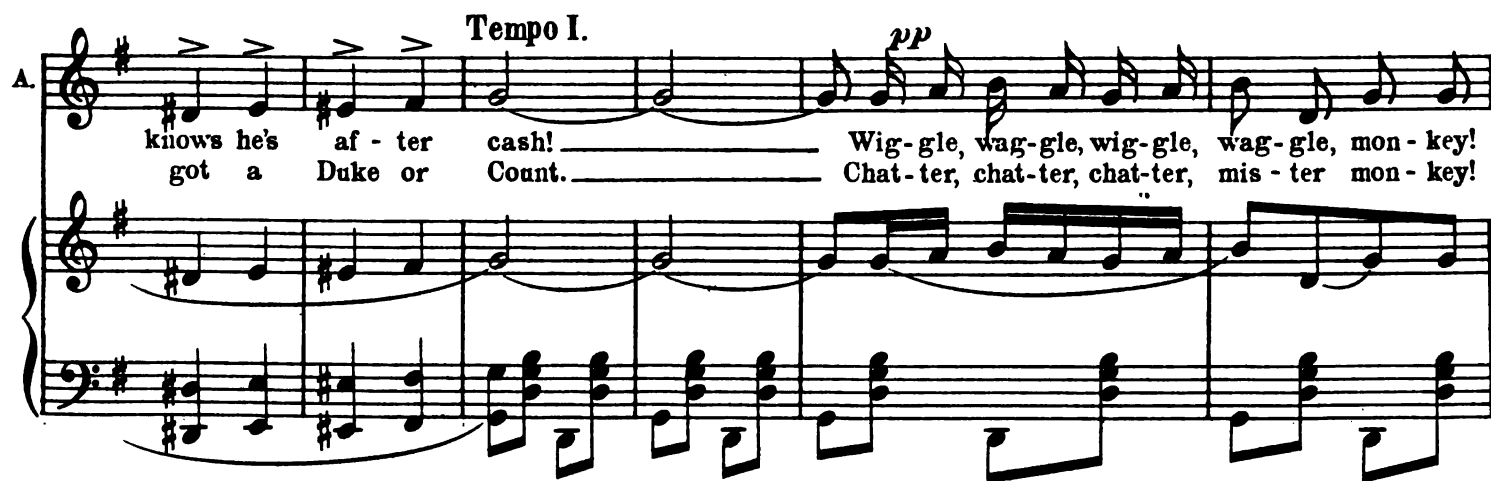
A. A fel-low swears by Hea-ven he loves her un-til death, She  
And if she finds it fun-ny to mar-ry while she can, She

A. 

hears one word in sev-en, he on-ly wastes his breath! She si-zes up her  
says I've got the mon-ey, sup-pose I buy a man! It's just like buy-ing

A. 

woo-er in less than half a flash, For while he's talk-ing to her, she  
cat-tle, you set-tle the a-mount, And that is all the bat-tle- you've

A. 

Tempo I. *pp*

knows he's af-ter cash! Wig-gle, wag-gle, wig-gle, wag-gle, mon-key!  
got a Duke or Count. Chat-ter, chat-ter, chat-ter, mis-ter mon-key!

A. 

dance your best and don't be fun-ky! A jump-ing Jack, that's the thing Oh! John-ny on the  
flat-ter, flat-ter, flat-ter, like a flun-key! I shall just pull the string be-hind your back, Oh! lit-tle jump-ing

ALICE.

string! Jack! Jump-ing Jack, Jump-ing Jack!

1. Wig-gle, wag-gle, wig-gle, wag-gle mon-key! dance your best and don't be fun-ky!  
 2. Chat-ter, chat-ter, chat-ter, mis-ter mon-key! flat-ter, flat-ter, flat-ter, like a flun-key!

*ff*

A. Oh! John-ny on the string! A  
 Oh! lit-tle Jump-ing Jack!

A jump-ing Jack that's the thing John-ny on the string!  
 Just pull the string be-hind your back, lit-tle jump-ing Jack!

*ff* *p*

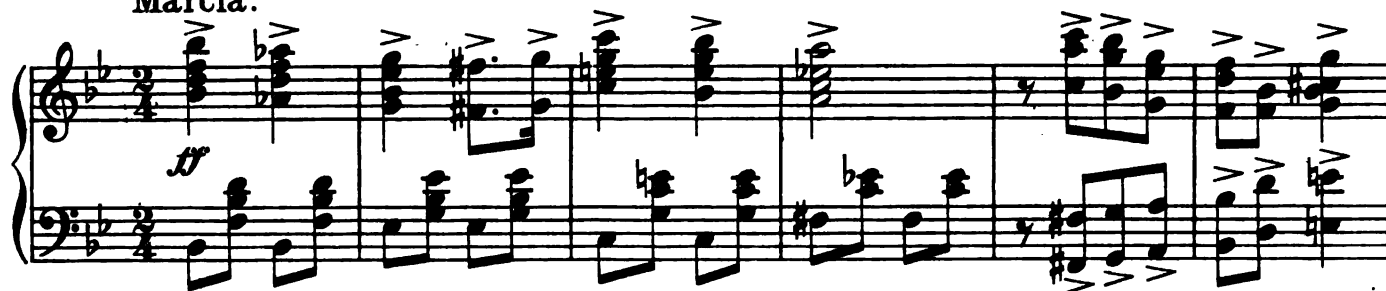
2. *p*

*f* *ff*

12  
"The Marquis de Jolifontaine."

Marquis.

Marcia.



1. If you want to see a gal-lant Marquis, whose  
fool-ish to be a gal-lant Marquis, and

The first system of the vocal melody and piano accompaniment. The vocal line begins with a whole rest followed by a half note G4, then a series of eighth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

scutch-eon is mi-nus a stain. You'll find a most charm-ing ex - am-ple in me, In the  
sigh for a for-tune in vain Im - ag - in - ing dai - ly your her-ring and tea Are

The second system of the vocal melody and piano accompaniment. The vocal line continues with eighth and sixteenth notes. The piano accompaniment maintains the eighth-note pattern.

Mar - quis de Jol-i - fon - taine! My cas-tle you'll find in cen-tur-ies old, It  
fresh cav - i - ar and cham - pagne Thank hea-ven at last I'm out of the wood! Fare

The third system of the vocal melody and piano accompaniment. The vocal line concludes with a half note G4. The piano accompaniment continues with the eighth-note pattern.

stands by the Rhone a - far, — But cred - i - tors had it all val - ued and sold, They  
well to a pau - pers gloom — I've dropped in - to some - thing re - mark - a - bly good, They have

took it and there they are! — So when I had set - tled this ver - y last bill, I  
ta - ken me on as a groom, — Such an o - ver - paid sin - e - cure sel - dom oc - curs; With

swallowed my haugh - ty dis - dain. — And  
out o - ver tax - ing my brain — I shall

o - ver the her - ring - pond swam with a will, The Mar - quis de Jol - i - fon -  
ride as I did in the Pri - vate Chaus - seurs Of the Mar - quis de Jol - i - fon -

taine. \_\_\_\_\_  
taine. \_\_\_\_\_

Now I'll stay in the U. S.  
Now I'll stay in the U. S.

*ff* *p* *ff*

A. For I have been told here, there is lots of gold here; You can  
A. If my friends for - get me, I'll not let it fret me. It's to -

*fp*

meet it in ev - 'ry street Ly - ing 'round in ev - 'ry town Just stoop  
day, throw the past a - way I must con - quer soon or late Pick - le

*f* *p*

down. Ah. \_\_\_\_\_  
Fate! Ah! \_\_\_\_\_

I im - por - tune La dy For -

*pp* *dolce* *Poco meno.*

tune, let me make a lit - tle pile! I'll be - set

you, till I get you But to give a lit tle smile. At your

nov - el shrine I grov - el with a zeal you can't ab -

- ash La - dy For - tune, La - dy For - tune love - ly god - dess

find the cash. 2. It's find the cash.

# Duet. "The Riding Lesson."

Marquis and Daisy.

Moderato.

MAQUIS.

And will my pu - pil first of all Give

The musical score for Marquis's first line is in 3/4 time, marked Moderato. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. The piano accompaniment consists of a right hand with a series of eighth notes (G4, A4, B4, C5, B4, A4, G4) and a left hand with a series of eighth notes (G3, A3, B3, C4, B3, A3, G3). The piano part is marked with a piano (p) dynamic.

DAISY.

Of course, I read - i - ly will state

me a tes - ti - mo - ni - al?

The musical score for Daisy's first line is in 3/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. The piano accompaniment consists of a right hand with a series of eighth notes (G4, A4, B4, C5, B4, A4, G4) and a left hand with a series of eighth notes (G3, A3, B3, C4, B3, A3, G3). The piano part is marked with a piano (p) dynamic.

As a teach - er you are sim - ply great!

I am a mas - ter of my art, I nev - er doubt - ed

The musical score for Marquis's second line is in 3/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. The piano accompaniment consists of a right hand with a series of eighth notes (G4, A4, B4, C5, B4, A4, G4) and a left hand with a series of eighth notes (G3, A3, B3, C4, B3, A3, G3). The piano part is marked with a piano (p) dynamic.

D As rid-ing mas-ter you are smart\_ But not po-lite a bit!\_ No, not a

M it

*Allegretto, quasi marcia.*

D bit! A cou-ple are rid-ing, as I\_ have heard, Trot

D trot on the high-way they go, She thinks shewould like to say just one word So

D pulls up her po - ny so! MARQUIS.

The mas - ter scolds-"You're los-ing your wits!" He's

M

rude and un-pleas-ant-ly curt — He flicks with his whip and un-luck-i-ly hits Oh

M

dear! ex-cuse! her skirt! Un-luck-i-ly hits her skirt!

*rit.* *Modto assai.*

DAISY.

He's chid-ing, pro-vid-ing They're go-ing on rid-ing, He hur-ries and flur-ries, She

D

says as he wor-ries, Real-ly, good sir, you are hor-ri-bly rude so rude!

*poco a poco accelerando*

MARQUIS.

Gal-lop

*poco a poco accelerando*

*p*

M on, gal-lop on! on! on! And light-ly, and bright-ly He answers her po-

M lite-ly, "I've told you I hold you re-quire me to scold you So I am rude, but for-

*espressivo*

M give, I be-seech, for - give!— It is on-ly while I teach!— It is on-ly while I

*f*

DAISY. *rit.* Tempo di Gavotta.

You are hor rid when you teach —

M teach! — On-ly hor-rid while I teach

*p* *rit.* Tempo di Gavotta.

D Please sir, please sir, please sir don't be hard on me!

M But my dear young la-dy it must be!

D Not so fast, it gives me such a fear - ful fright!

M On-ly try and all will come out right!

*Allegretto, quasi marcia. MARQUIS.*

The mas-ter, the la - dy, they both a - light Down under the sha-dow-y

DAISY. Meno.

And then she thinks, Why,

M fir; The la-dy is flush'd and her eyes are so bright, The master looks at her

Meno.

D

what does he mean? The blush ris-es hot on my cheek!— Such eyes as he has I have nev-er yet seen Oh,

D

dear if he should speak! Oh dear! if— he should speak!

*rit.*

*sempre pp*

MARQUIS.

The sun-shine has found them, And shimmers a round them, The pret-ty young Miss's small

DAISY.

fin-gers he kiss-es Can it be he who was real - ly so rude, so rude!

*poco a poco accelerando*

*Gal-lop*

*poco a poco accelerando*

D

on! Gal-lop on! on! on! And light-ly, and bright-ly she an-swers po-lite-ly, "I've

*p*

D

told you I hold you De-serve I should scold you, You are so rude in your man-ner and

*espressivo*

D

speech! Your speech! But it's on-ly when you teach, But it's on-ly when you

*f*

D

teach!" MARQUIS. Yes you're nice when you don't teach!

Am I nice when I don't teach?

*p*

*rit.*

Tempo di Gavotta.

D  But my worthy master it must be!

M  Par-don! Par-don! Par-don! Don't be hard on me



D  *pp* On - ly try and all will come out

M  *ff* If I dared to tell you that would be — de-light!



D  right!



D  On - ly try and all will come out right! —

M  *ff* If I dared to tell you that would be — de-light!



# 24 Song.— My Dream of Love.

(Freddy.)

**VOICE.** *Moderato.* **FREDDY.** *Simply.*

A lit - tle maid - en by the way, So  
fa - ther bade me stay and wed The

sim - ple, sweet and fair, Is not the love for whom I pray, You meet her ev' - ry where! I  
sort of girl you'd guess, Who blush - es red and bows her head And weak - ly mur - murs "Yes!" Let

want to catch a prai - rie horse, A fil - ly none can tame, To stop her wild and rein - less course  
o - thers long to share a nest With some do - mes - tic dove, But in the free - dom of the West

*More slowly.*

That is a fa - mous game! I'll nev - er let her pass so, But round I swing my las - so, I  
I mean to find my love! A wo - man in - de - pen - dent Re - bel - lious and re - splen - dent, No

The musical score is written for voice and piano. The voice part is in a single staff with a treble clef, and the piano part is in two staves (treble and bass clefs). The key signature has one flat (B-flat). The tempo markings are 'Moderato' and 'More slowly'. The lyrics are written below the voice staff. The score is divided into four systems. The first system includes the tempo marking 'Moderato' and the instruction 'Simply' for the voice part. The second system includes the instruction 'More slowly'. The third system includes the instruction 'More slowly' and a '3' time signature. The fourth system includes the instruction 'More slowly' and a '3' time signature. The piano part features various musical notations including chords, arpeggios, and triplets.

catch my lit - tle fil - ly And tame her wil - ly - nil - ly! Right round the neck I noose her And  
lov - er tame and i - dle Can hope her heart to brid - le! I want to choose and claim her, To

*molto rit.*  
nev - er more will lose her! A pull - the coils a - round you twine - And you are  
catch her and to tame her, And make her yield her will at length - To man - ly

*p*  
mine! Ah then my lit - tle trea - sure, Will have to yield to fate, will have to step in  
strength! She may re - sist and lin - ger, But I will hold her till I twist her round my

*p* *ff*  
mea - sure, And on my bid - ding wait! And then ah, then, ah then!  
fin - ger, And make her do my will!

In slow Waltz time.

26

*pp*

Then I will love her, love her too As on - ly hearts like mine can do!

*Piu mosso.*

Safe in my arms I will bear her And nev - er seek to find an - o - ther fair - er!

*Tempo I.*

Then I will say, My own sweet-heart, Here at your feet, I choose my part,

*pp rallentando*

*Slowly.*

For in your eyes that shine a bove I find my dream of love.

My love! my dream of love!

# Duet. Inspection.

Alice and Freddy.

*Allegretto grazioso.*

ALICE.

The peo-ple here that I am pay-ing must not be

A. *dull, that will not do,* That's what Pa - pa is al-ways say-ing and I'm his

A. *child, I say it too* *FREDDY.* *I quite a-gree with what you mention, Your*

F. *fa-ther is a clev-er man I'll stand here read-y at at - ten - tion You may in-spect me all you*

*rit.* ALICE. *Front*

can

*Moderato.*

face! quite de-cent! Right face! That'll

FREDDY.

*Moderato.* Not so bad!

do!

Ve - ry glad! I think my height is fair-ly right my teeth are sound and al-so

white Your tem-per?

As for tem-per, well

A. In judg-ment I am sel-dom

F. That's not an ea-sy thing to tell!

A. wrong, to read Your face will not take long Not

*rit.* Moderato assai.

A. long! You're ac-com-plished, ve-ry self-ish, and un-yield-ing through and

A. through \_\_\_\_\_ If your nose you on - ly show me, I can tell you that is

A. you! \_\_\_\_\_ Spy-ing, pry-ing, al-ways try-ing to be flirt-ing when you

A. can; \_\_\_\_\_ In your eyes a ro-guish twin-kle tells me you're

A. \_\_\_\_\_ that sort of man Meno. What

F. In my eyes a ro-guish twin-kle tells her I'm \_\_\_\_\_ that sort of man

A. more I think a - bout you it's bet - ter not to say

F. \_\_\_\_\_ What more you think a -

31  
Allegro.

F. *rit.*  
bout me It's bet - ter not to say!



A. *pp rit. a tempo*  
Hm! La la la la la la la la la Hm!



A. *accelerando Poco vivo.*  
La la la la la la

F. *FREDDY.*  
Hm! *Poco vivo.*



A.

F. *la la la la la la la la la la*



*rit.* *f* *Slow* *pp* *Allegro.*

A. *La la la la la la la la*

F. *la la la la la la la la*

*rit.* *f* *Slow* *ff* *Allegro.*

F. *When I o - bey a la - dy's or - der, I do not*

F. *ask for charm and grace If she were fair and I a - dored her, I might*

*ALICE.*

*Im read-y here for your in-*

F. *then for-get my place!*

*fp*

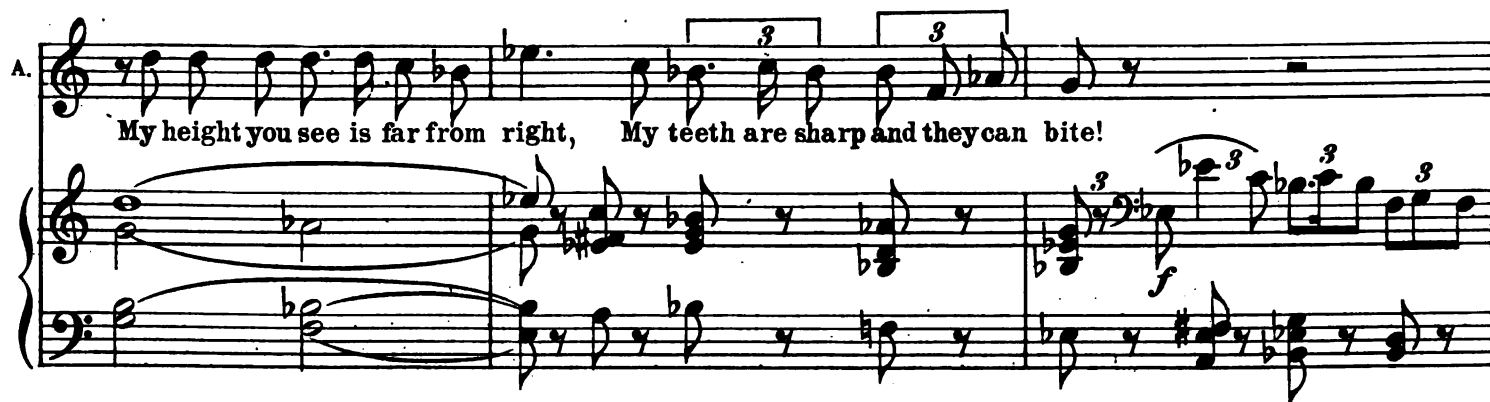
A. spec - tion, I hope you'll find that I am such — As will not win — a

A. man's af - fec - tion, And you'll dis - like — me ve - ry much!

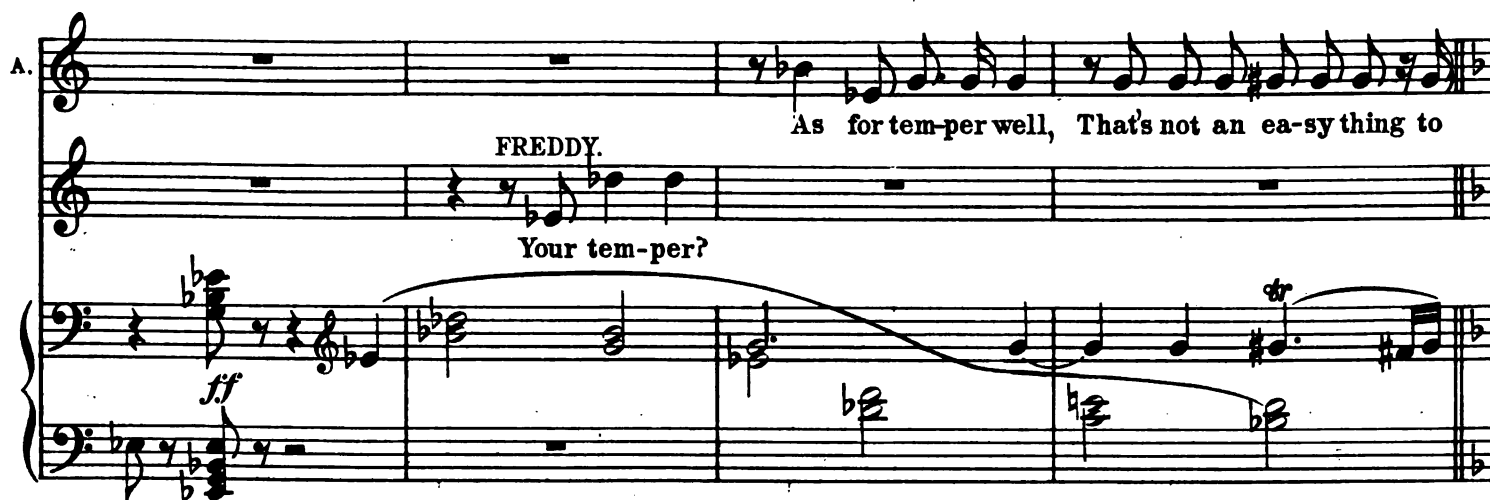
FREDDY. Moderato.  
Front face! Not

ALICE.  
Not so bad ve - ry glad!

F. gen - tle right face too man - nish!

A. 

My height you see is far from right, My teeth are sharp and they can bite!

A. 

FREDDY. As for temper well, That's not an ea-sy thing to  
Your tem-per?

A. 

tell!

F. 

Just let me look a tri-fle near! No trace of love I fan - cy,

F. 

here not here nor here! Tyr-ran-nous and o-ver bear-ing

Moderato assai.

F. most ex-act-ing I can see; Proud and scorn-ful and un-yield-ing

F. No-you will not trou-ble me! You are pet-tish and co-quett-ish Fick-le, al-ways in a

F. whirl; For your eyes so brightly flashing Show me you're that sort of

ALICE. For my eyes, so bright-ly flash-ing Show him I'm that sort of girl! Meno.

F. girl! What more I think a-

A. What more you think a-bout me, It's bet-ter not to

F. bout you, it's bet-ter not to

**Allegro.** **Slow Waltz**

A. **say!** *pp* **Hm!** **La la la**

**Allegro.** **Slow Waltz** *pp* **Hm!** **La la la**

*rit.* **Tempo** *accelerando*

F. **la la la la la la la la Hm!** **La la la la la la la**

*rit.* **Tempo** *accelerando*

**Poco vivo.** **ALICE.** *pp* **Hm!** **la la la la la la la la la** *rit.*

**Poco vivo.** **la** **la** **la** **la**

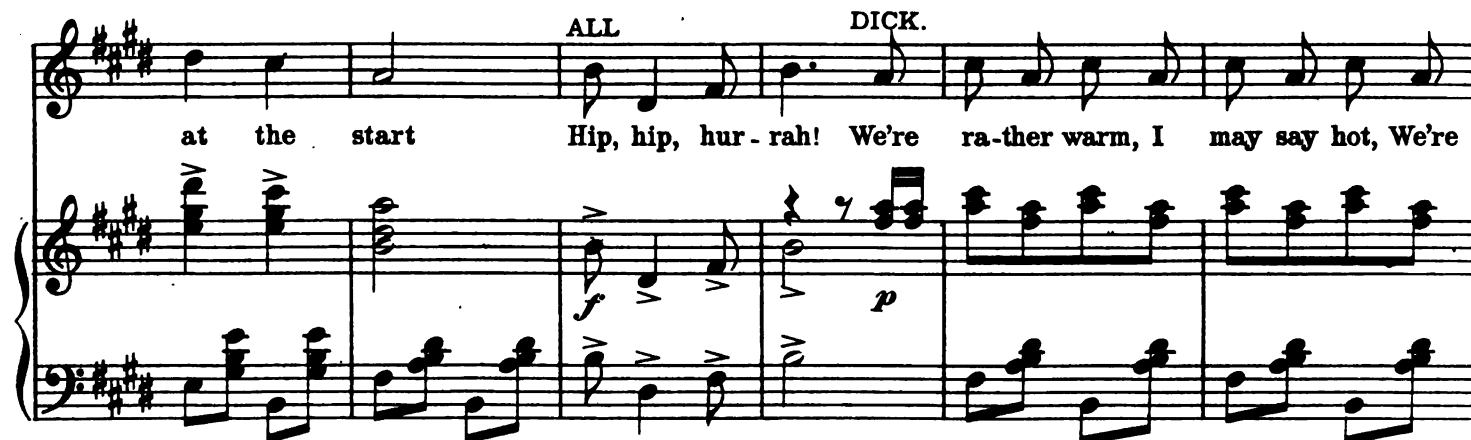
**Allegro.** *pp* **La la la la la la la la!**

**Allegro.** *pp* **la** **la la la la la la la!** **Allegro.** *ff*

# Trio.. Hip, Hip, Hurrah!

(Olga, Dick and Tom.)

Marcia.



smart, we're smart! Hip, hip, hur - rah! We trav-eled like a king by spe-cial

ALL. TOM.

Hip, hip, hur - rah, hur - rah! And now we're  
 DICK. Hip, hip, hur - rah, hur - rah! And now we're  
 TOM. boat and train Hip, hip, hur - rah, hur - rah! And now we're

OLGA.

O. back a - gain! Hip, hip, hur - rah, Yes, now we're back a - gain! Well,  
 D. back a - gain! Hip, hip, hur - rah,, Yes, now we're back a - gain!  
 T. back a - gain! Hip, hip, hur - rah, Yes, now we're back a - gain!

OLGA.

Eu - rope's nice, al - though we're told That it's a world that's

This block contains the musical notation for Olga's first line. It features a vocal melody in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The lyrics are written below the vocal line.

DICK.

TOM.

grow - ing old! It may be old, it is - n't cold! New

This block contains the musical notation for Dick and Tom's lines. It features a vocal melody in treble clef and piano accompaniment in grand staff. The key signature has three sharps. The lyrics are written below the vocal line.

OLGA.

York is made of gold\_\_\_\_\_ I mean to

This block contains the musical notation for Olga's second line. It features a vocal melody in treble clef and piano accompaniment in grand staff. The key signature has three sharps. The lyrics are written below the vocal line, with a long horizontal line under 'gold' indicating a sustained note.

catch a mil - lion - aire, You can - not pick them up else -

This block contains the musical notation for the final line of lyrics. It features a vocal melody in treble clef and piano accompaniment in grand staff. The key signature has three sharps. The lyrics are written below the vocal line.

DICK. ALL.

where! There's too much bus' - ness here and care, It's

bet - ter o - ver there! But

we're a lot, ex - treme - ly hot, We'll do the Reu - bens brown, We'll

show them what a style we've got and turn things up - side down! We'll

O. show them what a style we've got and turn things up-side down! From morn till  
 D. show them what a style we've got and turn things up-side down! From morn till  
 T. show them what a style we've got and turn things up-side down! From morn till

*rit.*

O. night, We'll go it right and tight, And till we die we'll make the mo-ney fly! The  
 D. night, We'll go it right and tight, And till we die we'll make the mo-ney fly! The  
 T. night, We'll go it right and tight, And till we die we'll make the mo-ney fly! The

*Tempo. p*

O. Pu - ri - tan, We'll shock him all we can! Oh, won't we splash the cash a -  
 D. Pu - ri - tan, We'll shock him all we can! Oh, won't we splash the cash a -  
 T. Pu - ri - tan, We'll shock him all we can! Oh, won't we splash the cash a -

*rit.*

*Tempo.*

O. *mp* bout A - me - ri - ca, look out! A - me - ri - ca, look

D. *mp* bout A - me - ri - ca, look out! A - me - ri - ca, look

T. *mp* bout A - me - ri - ca, look out! A - me - ri - ca, look

*Tempo.*

O. *ff* out, look out, A - me - ri - ca! *pp* Ra - ta - ta - ta - ta - ta - ta tsching *ff*

D. *ff* out, look out, A - me - ri - ca! *pp* Ra - ta - ta - ta - ta - ta - ta tsching *ff*

T. *ff* out, look out, A - me - ri - ca! *pp* Ra - ta - ta - ta - ta - ta - ta tsching *ff*

*sempre pp*

O. boom! Ra - ta - ta - ta - ta - ta - ta ta. Ra - ta - ta.

D. boom! *sempre pp* Ra - ta - ta - ta ta. Ra - ta - ta - ta!

T. boom! *sempre pp* Ra - ta - ta ta - ta - ra ta - ra!

*sempre pp*

O. ta ta ta - ta - ta! Ra-ta-ta - ta - ta ta ta

D. Ra-ta-ta - ta - ta, ra-ta-ta - ta! Ra-ta-ta - ta - ta,

T. Ra-ta-ta ta - ta-ra ta - ra! Ra-ta-ta-

O. ta! Oh, won't we splash the cash a - bout! A - me - ri - ca, look

D. ta ra-ta-ta - ta! Oh, won't we splash the cash a - bout! A - me - ri - ca, look

T. ta - ta-ra, ta - ra! Oh, won't we splash the cash a - bout! A - me - ri - ca, look

*rit.* *ff* *pp* Tempo.

O. out! A - me - ri - ca, A - me - ri - ca, look out! Look out!

D. out! A - me - ri - ca, A - me - ri - ca, look out! Look out!

T. out! A - me - ri - ca, A - me - ri - ca, look out! Look out!

*ff* *pp* *ff* Tutti.

## Finale.

**Moderato.** **COWDER.**

And now I must have ev'-ry - bo - dy here, Let all my

house hold instant-ly ap - pear! Be - fore in feast we give our joy ex - pan - sion,

**OLGA.**

I'll in - tro - duce the la - dy of the man - sion. Your tact, dear

sir, my high ap - pro - val rou - ses. It's like the style of good old no - ble

*espressivo*

hous-es. You seem a most ac-

complished gen-tle - man, The kind one wants to meet but sel-dom can! But sel-dom

can!  
COWDER.  
Oh, she is splendid, splendid, splendid, Can-not be mend-ed, mended, mend-ed, not if you try!

Not if you try!  
DICK.  
Not if you try!  
TOM.  
Not if you try!  
Manners and graces, graces, grac-es, Show that her race is, race is, race is,

O no - ble and high! I'm sure a pick - le, pick - le, pick - le,  
 D no - ble and high!  
 T no - ble and high!  
 C no - ble and high!

O How I will tick - le, tick - le, tick - le that dear old man!  
 D that dear old man!  
 T that dear old man!  
 C I am her

O Then I will col - lar, col - lar, col - lar Ev - e - ry dol - lar, dol - lar, dol - lar  
 C man!  
 poco ritenuto

Tempo

*fp*

Moderato.

All that I can! All that I can! All that I can! All that she can!

DICK.

All that she can!

TOM. *p*.

All that she can! All that she can!

I am her man, am her man!

Moderato.

Tempo

COWDER.

It is high - ly in - ter - est - ing, This will be a

chance for test - ing, By a meth - od sound and trus - ty,

Am I real - ly get - ting rus - ty. Coun - tess, you're so

fas - cin - a - ting That I can't re - frain from stat - ing,

If my words do not of - fend, I'd be more than just a friend, Honor - a - ble, you can

(aside) OLGA.  
tell Cour-age! all will be well! I've come from ve-ry far you

*fp* *mf*

know it, And won - dered if I'd suit or not, But now I feel, and glad-ly

*tr*

show it, Your welcome's warm, I may say hot! The ve - ry moment that we met I felt a friendship fond and

*molto ritenuto*

Tempo

0 true Quite hon-or - a - ble\_ Don't for - get it, Mis-ter

*sempre ppp*

0 Cow - der, Ah! for you! Ah!

ALICE.  
See her pos-tur-

ing! DAISY. No - ble?  
The af-fec-ted thing! what? I say not!

*fp*

ALICE.  
This is a pick-le, Just see her tick-le Poor old Pa - pa

DAISY.  
This is a pick-le, Just see her tick-le Your old Pa - pa

OLGA.  
Tick-lish a - ha!

DICK.  
This is a pick-le, Just see her tick-le Poor old Pa - pa

TOM.  
This is a pick-le, Just see her tick-le Poor old Pa - pa

COWDER.  
Tick-lish, a - ha!

A  
Look at my fa-ther, Is - n't he ra-ther ta - ken? Oh, dear! —

D  
Look at your fa-ther, Is - n't he ra-ther ta - ken? Oh, dear! —

O  
Don't come so near! —

D  
Look at my fa-ther, Is - n't he ra-ther ta - ken? Oh, dear! —

T  
Look at my fa-ther, Is - n't he ra-ther ta - ken? Oh, dear! —

C  
Don't come so near! —

## Allegro.

*ff*

A Ha ha ha ha ha ha ha! Ta - ken, oh, dear!

D Ha ha ha ha ha ha ha! Ta - ken, oh, dear!

O Ha ha ha ha ha ha! Don't come so near!

D Ha ha ha ha ha ha ha! Ta - ken, oh, dear!

T Ha ha ha ha ha ha ha! Ta - ken, oh, dear!

C Ha ha ha ha ha ha ha! Don't come so near!

*ff*

*Allegro.*

*fp sempre cresco.*

## Soprano &amp; Alto.

CHORUS.

Tenor. Each in our sta - tion,

Bass. Each in our sta - tion,

Each in our sta - tion,

*ff*

*fp*

prompt at your will, Your ex-pect - ta - tion we will ful - fill!

prompt at your will, Your ex-pect - ta - tion we will ful - fill!

prompt at your will, Your ex-pect - ta - tion we will ful - fill!

The first system consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts have the lyrics "prompt at your will, Your ex-pect - ta - tion we will ful - fill!". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

Stand-ing here stea - dy, wait-ing your call, See, we are rea - dy-

Stand-ing here stea - dy, wait-ing your call, See, we are rea - dy-

Stand-ing here stea - dy, wait-ing your call, See, we are rea - dy-

The second system continues with the same vocal staves and piano accompaniment. The lyrics are "Stand-ing here stea - dy, wait-ing your call, See, we are rea - dy-". The piano accompaniment includes a piano (*p*) dynamic marking.

one and all!

one and all!

one and all!

*poco a poco ritard.*

The third system shows the vocal parts with the lyrics "one and all!". The piano accompaniment features a *poco a poco ritard.* (ritardando) instruction. The system concludes with a double bar line and a key signature change to three flats.

Slower.  
COWDER.

This la-dy's fami - ly is old and splendid, And she is wor - thy of it, I may say;

So in her kind-ness she has condes-cended to be the la-dy of my house to - day.

ALICE.

Pa - pa! a mere ad - ven - tur -

DAISY.  
Dear un - cle, is not she\_

ess?

COWDER.  
Ah! do hold your tongues! Her fam - i - ly is an - cient, I

Poco meno.

ALICE.

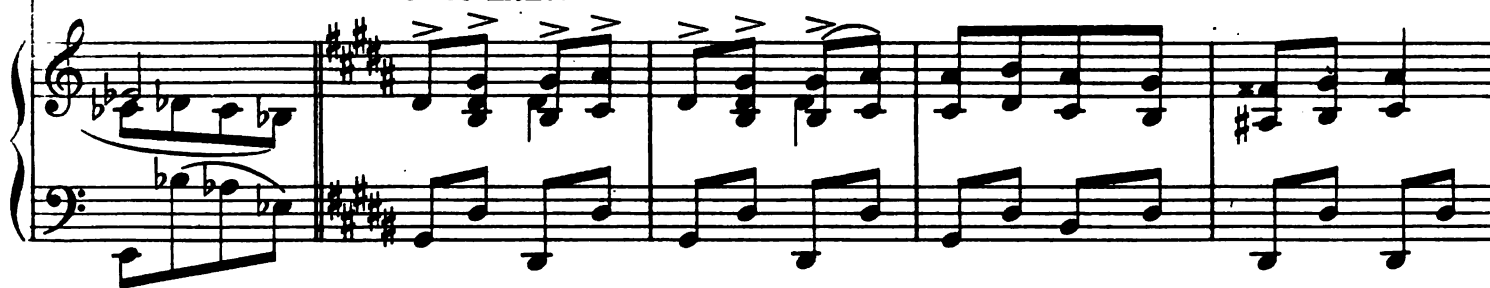


DAISY.



guess!

Poco meno.



Slower.

Tempo



CHORUS.

Soprano & Alto.

Tenor.

Bass.

May we ask her can we take her at her word? There are sto - ries

May we ask her can we take her at her word? There are sto - ries

Awk-ward sto - ries That we of - ten - times have heard! (Rather sha - dy)

That we of - ten - times have heard! How a la - dy

That we of - ten - times have heard! How a la - dy

Bo-gus co-ro - nets will wear, But her cas - tles and her vassals are in fact in

Bo-gus co-ro - nets will wear, But her cas - tles and her vassals are in fact in

Bo-gus co-ro - nets will wear, But her cas - tles and her vassals are in fact in

air!

air!

air!

*ff*

*ff*

OLGA.

Georges! Fair-fax! Freddy! Jack!

MARQUIS (to Freddy)

It's Ol-ga!

FREDDY.

Ol-ga! Con-found the

*fp*

*fp*

woman! She! Why meeting her a-gain will be an awkward thing for me!

*rit.*

*dolce*

**Tempo**

OLGA (aside) (to Cowder)

COWDER. Too well! I've met them, yes, it

Tempo You know the gen - tle - men?

ALICE.

You met at court!

was at court! Yes, in Ber-lin!

FREDDY (aside)

Jardin d'Pa-ris\_

MARQUIS (aside)

And at Max-im's. COWDER.

The no - ble Count-ess now, as I was tell - ing, will

(Marquis and Freddy bow to Olga).

rule my house, The mis-tress of this dwelling!

*ff with pathos*

Fast (very light)

OLGA (to Freddy)

You, Fred-dy, here? That's quite too-too! I al-ways was so fond of you! Not

FREDDY (to Olga)

Don't tell on me!

*pp*

ALICE (to Daisy)

By look-ing at them you can tell They know each oth-er

DAISY (to Alice)

By look-ing at them you can tell They know each oth-er

so ab-surd! You'll hold your tongue?

FREDDY.

Right! Mum's the word!—

A. far too well!

D. far too well!

OLGA (to Cowder)

*rit.*

I'm not look-ing so! There's noth-ing so much — to see, you

COWDER (to Olga)

Why look at them so?

*rit.*

## Tempo di Valse. (Moderato)

know! So now I'll show you la-dies, My rank no mere pa-rade-is!— The Mar-quis, Mis-ter

Smythe, They know is not a myth!

MARQUIS (to Olga) <sup>^</sup>  
I re-col-lect it

CHORUS.

Soprano Alto. *pp*  
They know he's not a myth.

Tenor. *pp*  
They know he's not a myth.

Bass. *pp*  
They know he's not a myth.

*fp*

M. quite, I danced with you one night, It was at Court in Ber - lin, at a

*fp*

**FREDDY.**

M. Ball. Oh, was it not a time, De-light-ful - ly sub - lime? Those hap-py

**OLGA. (dances with Marquis)**

F. days are gone be - yond re - call! I re - col - lect it

**MARQUIS.** **OLGA. (dances with Freddy)**

O. quite! I danced with you one night It was at Court in Ber - lin

**FREDDY.**

M. at a Ball. Oh, was it not a time, De-light-ful - ly sub -

ALL. DAISY.

-lime? Those days are gone be - yond re - call! You

D. wore a train and held it up, A co - ro - net, no

ALICE.

And Bis - mark took you in to sup, Von Molt - ke

D. doubt! \_\_\_\_\_

DICK.

A. sat it out! \_\_\_\_\_ The Kai - ser too, the brain - y Bill, A

TOM.

D. *fp*

smile up - on his lip ——— Turned round to her, I

OLGA and FREDDY.

T. *fp*

hear him still, re - mark - ing, "What, pip pip!" I re-col-

MARQUIS.

O & F.

lect it quite! I danced with you one night!

ALICE, DAISY, COWDER, TOM and DICK.

He danced with her one night!

Soprano Alto.

Tenor.

Bass.

CHORUS.

*f* *p* *f* *p* *f* *p*

It was at Court, in Ber - lin, at a

It was at Court, in Ber - lin, at a

It was at Court, in Ber - lin, at a

*fp* *fp* *fp*

## PRINCIPALS.

Oh, was-n't it a time, De-light-ful - ly sub-line, Oh yes! Oh yes! Those

Ball! Oh yes! Oh yes!

Ball! Oh yes! Oh yes!

Ball! Oh yes! Oh yes!

days are gone be-yond re - call! The splen - did Pal-ace Ball!

Gone are the days of the splen - did Pal-ace Ball!

Gone are the days of the splen - did Pal-ace Ball!

Gone are the days of the splen - did Pal-ace Ball!

Tempo.



OLGA.

Now

*p*

**Allegro.**

bring cham-pagne and pour it out To cel-e-brate the day!— You think it ra-ther

*p*

COWDER.

strange, no doubt, But that's my us-ual way! You can all guess the

C. toast I give Here's to the Count-ess, long may she

## PRINCIPALS and CHORUS.

C. live! Here's to the Count-ess, long may she live!

Here's to the Count-ess, long may she live!

Here's to the Count-ess, long may she live!

rit - ar - tan - do.

*ff* *fp*

FREDDY.

Moderato assai.

My dear Miss A - lice, may not I drink To

F.

you in spe-cial du - ty? If you don't mind,

F.

our glass - es clink \_\_\_\_ I drink to your

ALICE.

beau-ty! The wine, I think, has turned your head, I do not un-der-stand it!

FREDDY. ALICE.

Your pro-per task should be in - stead To pour the wine and hand it! What, I? Go and

see your Count-ess now, She likes your i - dle chat-ter! That pride of yours I'll

A. break some-how Just like this glass I shat-ter! DAISY (to Marquis) Go and Chatter to your Countess!

MARQUIS. The Countess and I? That is rot! I certainly shall not!

ALICE. (Imitating Jumping Jack)

Chat-ter, chat-ter, chat-ter, Mis-ter Mon-key! Flat-ter, flat-ter, flat-ter,

A. like a flun-key! I shall just pull the string be-hind your back, My lit-tle jump-ing jack! You're

FREDDY (to Alice)

Fast.

ALICE.

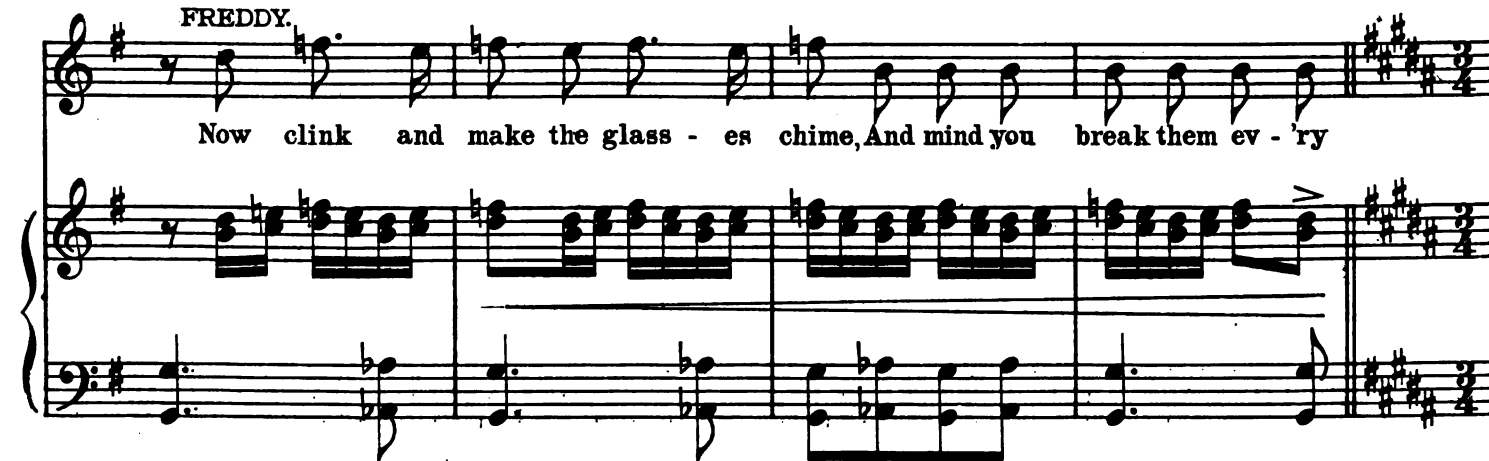
F. 

jea - lous of her I can see; It's child - ish I may say! You're

A. 

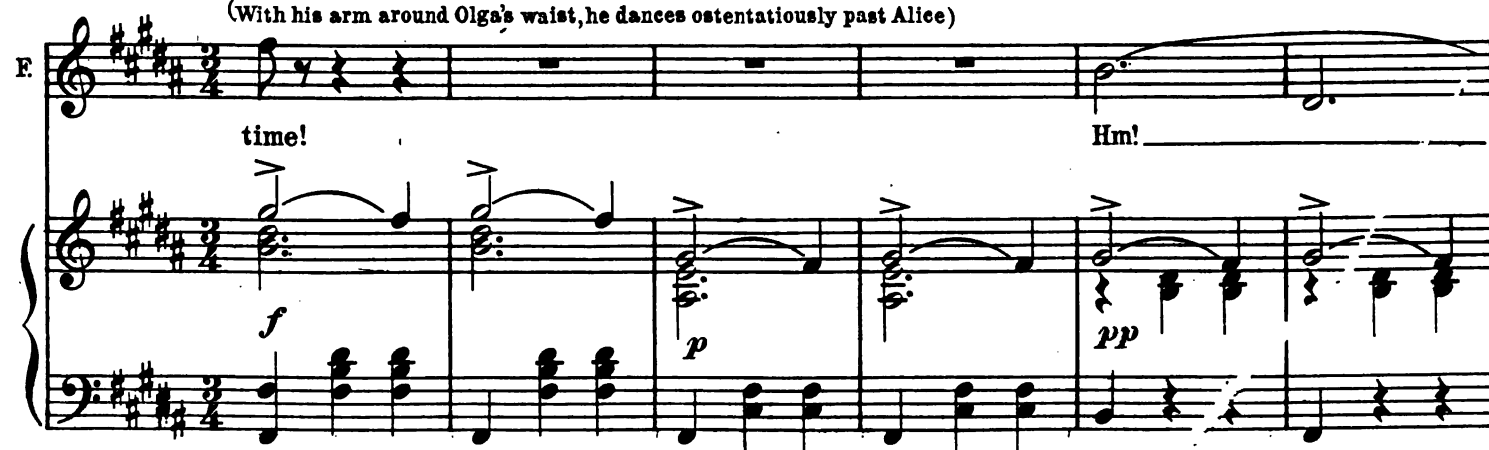
mad to say such things to me! Just wait, I'll make you pay!

FREDDY.



Now clink and make the glass - es chime, And mind you break them ev - ry

(With his arm around Olga's waist, he dances ostentatiously past Alice)

F. 

time! Hm!

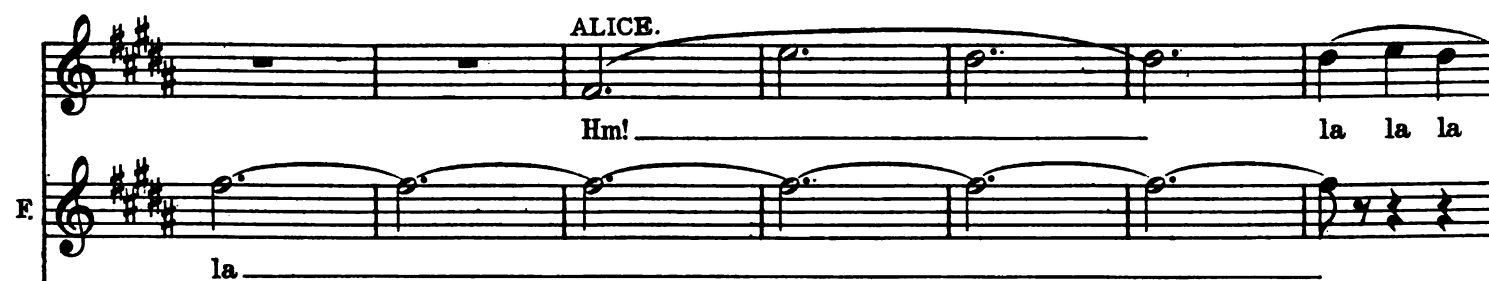
*f* *p* *pp*

F. 

La la la la la la la la la la

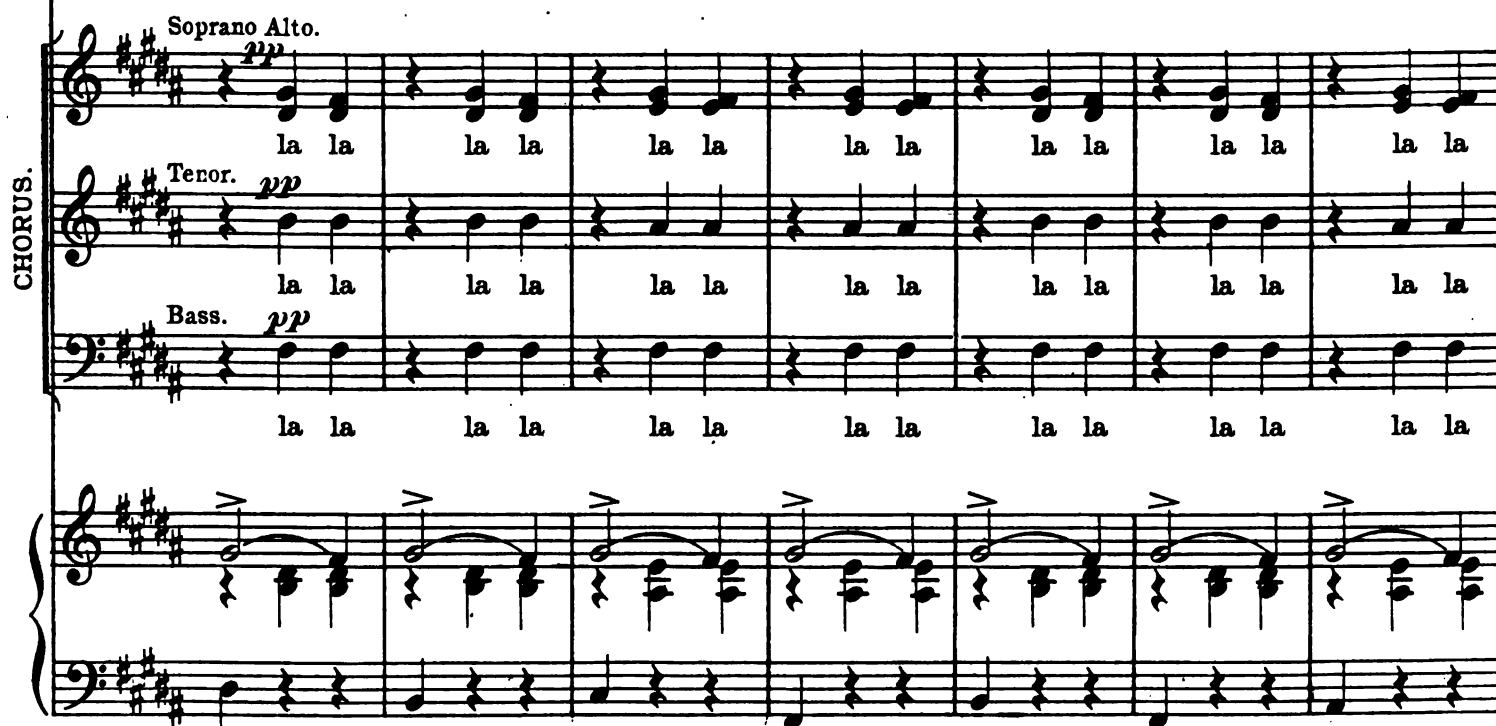
F. 

Hm! la la la la la la

ALICE. 

Hm! la la la

la

CHORUS. 

Soprano Alto. *pp* la la la la la la la la

Tenor. *pp* la la la la la la la la

Bass. *pp* la la la la la la la la

la la la la la la la la

A. *ff*  
la la la la la la la la \_\_\_\_\_ ha ha ha ha ha

F. *f*  
La la la \_\_\_\_\_

la la la la la la la la la!  
la la la la la la la la la!  
la la la la la la la la la!

A. *Allegro vivo.* *rit.* *Tempo. pp*  
Ah! \_\_\_\_\_

OLGA. *rit.*  
Now take a glass and drink with me, We've brought you joy and du-ty free!

*Allegro vivo.* *Tempo.*  
*mf* *pp*

A.

DAISY. *pp*  
From morn till night We'll do it right and tight! And till we die We'll make the money

OLGA. *pp*  
From morn till night We'll do it right and tight! And till we die We'll make the money

MARQUIS. *pp*  
From morn till night We'll do it right and tight! And till we die We'll make the money

FREDDY. *pp*  
From morn till night We'll do it right and tight! And till we die We'll make the money

DICK. *pp*  
From morn till night We'll do it right and tight! And till we die We'll make the money

TOM. *pp*  
From morn till night We'll do it right and tight! And till we die We'll make the money

COWDER. *pp*  
From morn till night We'll do it right and tight! And till we die We'll make the money

CHORUS.

Soprano Alto. *ppp*  
From morn till night, We'll do it

Tenor. *ppp*  
From morn till night, We'll do it

Bass. *ppp*  
From morn till night, We'll do it

From morn till night, We'll do it

*riten* *ff* *pp*

A. — The Pu - ri - tan, We'll shock him all we can! Oh, won't we splash the cash a - bout! A -

D. fly, The Pu - ri - tan, We'll shock him all we can! Oh, won't we splash the cash a - bout! A -

O. fly, The Pu - ri - tan, We'll shock him all we can! Oh, won't we splash the cash a - bout! A -

M. fly, The Pu - ri - tan, We'll shock him all we can! Oh, won't we splash the cash a - bout! A -

E. fly, The Pu - ri - tan, We'll shock him all we can! Oh, won't we splash the cash a - bout! A -

D. fly, The Pu - ri - tan, We'll shock him all we can! Oh, won't we splash the cash a - bout! A -

T. fly, The Pu - ri - tan, We'll shock him all we can! Oh, won't we splash the cash a - bout! A -

C. fly, The Pu - ri - tan, We'll shock him all we can! Oh, won't we splash the cash a - bout! A -

right, The Pu - ri - tan, Oh, won't we splash the cash a - bout!

right, The Pu - ri - tan, Oh, won't we splash the cash a - bout!

right, The Pu - ri - tan, Oh, won't we splash the cash a - bout!

*rit.* *ff* *pp*

## Tempo di Marcia.

A. me - ri - ca, look out! A - me - ri - ca, A - me - ri - ca, look out! Look

D. me - ri - ca, look out! A - me - ri - ca, A - me - ri - ca, look out! Look

O. me - ri - ca, look out! A - me - ri - ca, A - me - ri - ca, look out! Look

M. me - ri - ca, look out! A - me - ri - ca, A - me - ri - ca, look out! Look

F. me - ri - ca, look out! A - me - ri - ca, A - me - ri - ca, look out! Look

D. me - ri - ca, look out! A - me - ri - ca, A - me - ri - ca, look out! Look

T. me - ri - ca, look out! A - me - ri - ca, A - me - ri - ca, look out! Look

C. me - ri - ca, look out! A - me - ri - ca, A - me - ri - ca, look out! Look

## Tempo di Marcia.

*pp* A - me - ri - ca, look out! A - me - ri - ca, look out! Look

*pp* A - me - ri - ca, look out! A - me - ri - ca, look out! Look

*pp* A - me - ri - ca, look out! A - me - ri - ca, look out! Look

## Tempo di Marcia.

*f*

A. out! *p* A - me - ri - ca, look out! *f rit.* A - me - ri - ca, A - me - ri - ca, look out! —

D. out! *p* A - me - ri - ca, look out! *f* A - me - ri - ca, A - me - ri - ca, look out! —

O. out! *p* A - me - ri - ca, look out! *f* A - me - ri - ca, A - me - ri - ca, look out! —

M. out! *ff* A - me - ri - ca, look out! *p* A - me - ri - ca, A - me - ri - ca, look out! —

F. out! *ff* A - me - ri - ca, look out! *p* A - me - ri - ca, A - me - ri - ca, look out! —

D. out! *ff* A - me - ri - ca, look out! *p* A - me - ri - ca, A - me - ri - ca, look out! —

T. out! *ff* A - me - ri - ca, look out! *p* A - me - ri - ca, A - me - ri - ca, look out! —

C. out! *ff* A - me - ri - ca, look out! *p* A - me - ri - ca, A - me - ri - ca, look out! —

out! *pp* A - me - ri - ca, look out! *f* A - me - ri - ca, A - me - ri - ca, look out! —

out! *ff* A - me - ri - ca, look out! *p* A - me - ri - ca, A - me - ri - ca, look out! —

out! *ff* A - me - ri - ca, look out! *p* A - me - ri - ca, A - me - ri - ca, look out! —

*pp* *f rit.*

Allegro.

A. *ff* Look out! Look out!

D. *ff* Look out! Look out!

O. *ff* Look out! Look out!

M. *ff* Look out! Look out!

F. *ff* Look out! Look out!

(To Alice)  
America, Look out!

D. *ff* Look out! Look out!

T. *ff* Look out! Look out!

C. *ff* Look out! Look out!

*ff* Look out! Look out!

Allegro.

Allegro. CURTAIN.

*ff*

76  
Opening Chorus.  
"Tennis."

*Allegro.*

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of six systems of two staves each. The first three systems are marked *ffp* (fortissimo piano) and feature a rapid, ascending sixteenth-note melody in the right hand, often in triplet groups, and a steady eighth-note accompaniment in the left hand. The fourth system begins with a *f* (forte) dynamic and shows a change in the right-hand melody. The fifth and sixth systems continue the piece with various melodic and harmonic developments, including more triplet figures and sustained chords in the left hand.

In aft - er - noon \_\_\_\_\_ Of sun - ny June, \_\_\_\_\_ A - cross the  
court \_\_\_\_\_ Was June for sport \_\_\_\_\_ All day the

lawn \_\_\_\_\_  
pair \_\_\_\_\_

The net is drawn \_\_\_\_\_ You take your rack - et and your  
We're play - ing there \_\_\_\_\_ They play this game like us, we

And men and maid - ens say "Love all!" \_\_\_\_\_ Your arm you  
Ex - cept - ing for their ten - nis dress! \_\_\_\_\_ Un - til the  
ball  
guess, \_\_\_\_\_

lift \_\_\_\_\_ In ser - vice swift, \_\_\_\_\_ And in a crack \_\_\_\_\_ The ball is  
ball \_\_\_\_\_ They both let fall \_\_\_\_\_ And had to halt \_\_\_\_\_ For dou - ble

back  
fault! \_\_\_\_\_  
A - cross the court you try to dash it and you  
And so they wan - dered out un - will - ing with a

You nev - er stop a sin - gle  
So now the game for maids and  
mash it in the net  
chil - ly sky a - bove

min - ute Till you win it Game and set.  
men is no more ten - nis It is love

## Refrain.

Oh! ten - nis is the fin - est game, And boy and girl be - lieve The  
Oh! flirt - ing is the dear - est game, And boy and girl be - lieve The

game they love is just the same That Ad - am played with Eve!  
game of love is just the same That Ad - am played with Eve!

Oh! ten - nis is the fin - est game And boy and girl be - lieve The  
Oh! flirt - ing is the dear - est game And boy and girl be - lieve The

Oh! ten - nis is the fin - est game And boy and girl be - lieve The  
Oh! flirt - ing is the dear - est game And boy and girl be - lieve The

Oh! ten - nis is the fin - est game And boy and girl be - lieve The  
Oh! flirt - ing is the dear - est game And boy and girl be - lieve The

game they love is just the same It is It is  
game of love is just the same It is It is

game they love is just the same It is It is  
game of love is just the same It is It is

game they love is just the same It is It is  
game of love is just the same It is It is

What Ad am played with Eve. The E-den  
What Ad - am played with Eve.  
What Ad - am played with Eve.



*p* It is It is What Ad - am played with Eve. *f*

*p* It is It is What Ad - am played with Eve. *f*

*p* It is It is What Ad - am played with Eve. *f*



# Duet. Typewriting.

(Alice and Freddy.)

Lively.

ALICE.

A sec-re-ta-ry, don't you know, Is no-bo-dy es-sen-tial; He

can be used\_ is that not so? For let - ters con-fi-den-tial!

FREDDY:

I'll be dis-creet what-ev-er you may say,

It does-n't mat-ter what it is, Go on, and have your

ALICE. (aside - annoyed)

way. In - deed! That's just what we shall see!

FREDDY.

Go on, and have your way!

ALICE. (Aloud)

FREDDY.

Allegretto.

ALICE. (Dictates)

You're rea-dy? Rea-dy! Rea-dy! My own be-lov-ed

Allegretto.

FREDDY. (Typing angrily)

I - si - dor! Oh, are you real - ly mine? My own be - lov - ed I - si -

ALICE (pretends to be surprised)      FREDDY. (Controls himself, ironically)      ALICE. (Pleased, aside)      FREDDY. (Restraining himself, aside)

dore!      The start is real-ly fine!      That told, I know!      I must-n't show!

ALICE. (Dictates)

"Can I de-pend up - on your love      With con-fi-dence com-plete?"

FREDDY. (As before)      (Controls himself, - ironically)      ALICE. (Pleased, aside)      FREDDY. (Aside)

"Can I de-pend up-on your love?"      Po-et-ic-al and sweet!      He's get-ting hot.      No, I must

ALICE.      FREDDY. (scornfully)

not!      Now— fin - ished? Yes, I've      fin-ished! I think you are sim-ple to fan-cy you can Be-

ALICE. (Pretends to consider)

lieve that a man can be true! It's sil - ly to write such a note to a man. You

FREDDY. (Eagerly)

think that it would-n't quite do? You think such a let - ter I ought to des-troy?

I'll burn it if you are con-tent; Well, say but the word, I will do it with joy

ALICE. (Smiles to herself - then carelessly)

FREDDY. (Rises, stamping his foot)

ALICE. (Aside)

No, thank you, That's not what I meant! How glad-ly

Andante.

I \_\_\_\_\_ would say, and it would all be true \_\_\_\_\_ I love you, I love

you, On - ly You! \_\_\_\_\_ But first he has \_\_\_\_\_ to sue for love be-

fore my feet \_\_\_\_\_ That, ah that would be sweet, would be sweet! \_\_\_\_\_

Più vivo.

*pp*

FREDDY.

— But the of - fer nev - er must come from me A - lice, it must not be! No, the

Più vivo.

ALICE. FREDDY.

of-fer I'll ne-ver ut-ter. If he's proud, I will not speak! If she's proud I'll ne-ver

*p* *fp*

BOTH. (Aside)

speak! For first (he, she) has to sue for love be-fore my feet! That ah,

*f* *p* *p*

ALICE. (Unfastens the lace of her shoe and gives a shy, coquettish glance at Freddy)

that would be sweet, would be sweet!

ALICE. FREDDY. ALICE. FREDDY. (Kneels down and takes her foot)

Oh, both-er it! Oh, did you call? My shoe has come un-tied, that's all! Your

ALICE. FREDDY. (Aside)

foot — is wee, so ve-ry wee! It well may be It's done on pur-pose

*espressivo.*

ALICE. (Aside) (Aloud)

just for me! You'll be on bend-ed knee! You do take long? You do take so long—

*mf* *f*

FREDDY. (Ties the lace quickly) ALICE. (Aside)

You do take ve-ry long! So, so, so! the lace is tight! The fish will bite!

*ff* *f*

ALICE. (Aloud) (Pointing to the typewriter) FREDDY.

So! ma-ny thanks! Are you all right? Go on!

*ff* *p*

**Fast.**

(Sits down again at the typewriter)

Go on!

**Allegretto.**

ALICE. (Dictates)

FREDDY. (Typing angrily)

"My own be-lov-ed! I am yours! And we'll be mar-ried soon!" "My own be-lov-ed! I am

**Allegretto.**

*p*

your!"

(Controls himself)

ALICE. (Aside)

FREDDY. (Aside)

A hap-py ho-ney-moon! He's mad I know it! I must not show it!

ALICE. (Dictates)

"I long for you, my on-ly love, With pas-sion burn-ing hot"

FREDDY. (Typing) (Loses control of himself and jumps up) ALICE. (Aside) FREDDY. (Scornfully)

"I long for you, my on-ly love" No, this is sil-ly rot! Ah, now I've won! What fun! What

ALICE. (Ironically)

fun! I'm laugh-ing! Why what is it? I thought that the let-ter was harm-less e-nough, It

FREDDY.

seems to be both-er-ing you! You think I'm a fool to be-lieve in such stuff, I

ALICE. softly (Taking the letter from the Typewriter)

know not a word of it's true! I won't send the let-ter if that would an-oy

I'll burn it to make you con-tent Well, say but the word, and I'll do so with joy!

FREDDY. (Feeling master of the situation)

*a tempo*

No, thank you! That's not what I meant! How glad-ly

*accel.*

*mf* *fp*

*Andante.*

would I say, and it would all be true, I love you, I love you, on - ly

you! But first she has to sue for love be - fore my feet. Then, ah,

Più vivo.

that would be sweet, would be sweet! \_\_\_\_\_ But the of-fer I can-not

*pp*

ut-ter Fred-dy, No, It can't be so! No, the of-fer I'll ne-ver ut-ter If she's

ALICE. Faster. FREDDY.

*p*

proud I can-not speak! \_\_\_\_\_ If he's proud I can-not speak! \_\_\_\_\_ For first (he she)

ALICE. BOTH.

*fp*

has \_\_\_\_\_ to sue for love be-fore my feet \_\_\_\_\_ Then ah, that would be

*a tempo*

*p*

sweet, Yes then that would be sweet, That would be

Adagio.

sweet!  
Adagio.  
pp

Slower than before.

dolce.

ff

# Ensemble "Chewska."

(Cowder and Girls.)

VOICE. 

PIANO. 



GIRLS. 1. Mis - ter, Mis - ter Cow - der,  
GIRLS. 2. Real - ly, Mis - ter Cow - der,



Whi - ther will you wan - der? You are like a boy a - gain.  
You are grow - ing fon - der of some la - dy we can see!

G

Why are you so ve - ry ju - ve - nile and mer - ry, May we ask you  
We will not be jea - lous If you'll on ly tell us Who the one you

G

to ex - plain? None of all the men is such a boy at ten - nis,  
like may be. Ans - wer us is she an Ai - ry Eu - ro - pe - an,

G

You're as fresh as a - ny clam, It is sim - ply rip - ping  
Say a Coun - tess or Princ - ess? There's been some dis - cus - sion

G

When we see you skip - ping, Just like Ma - ry's lit - tle lamb.  
Of a love - ly Rus - sian, She's the one that We should guess.

COWDER. I'm like a boy now, and feel - ing, I must con - fess it,  
COWDER. That is the par - ty, You've guessed her quite ac - cu - rate - ly,

There's on - ly one now with which I can well ex - press it,  
She has a ti - tle that both - ers me ve - ry great - ly,

That's just the word that says quite what I feel like, bless it!  
So I have ta - ken to cal - ling the la - dy late - ly

Chew - ska, Chew - ska, Chew - ska, Chew - ska, That is just so!  
Chew - ska, Chew - ska, Chew - ska, Chew - ska, It's you I love!

Ensemble "Chewska."

GIRLS. You're like a boy now and feel - ing, we must con - fess it,  
 GIRLS. That is the par - ty we've guessed her quite ac - cur - ate - ly

There's on - ly one word with which you can well ex - press it,  
 She has a ti - tle that both - ers me ve - ry great - ly

That's just the word that says quite what you feel like, bless it!  
 So you have ta - ken to cal - ling the la - dy late - ly

Chew-ska, Chew-ska, Chew-ska, Chew-ska! That is just so!  
 Chew-ska, Chew-ska, Chew-ska, Chew-ska! It's she you love!

Ensemble "Chewska."

## DANCE.

*p*

*f*

*ff*

# Duet. Paragraphs.

(Hansel and Gretel.)

Daisy and Marquis.

*Allegro vivo.*

DAISY. 3

Par-a-graph one! The dow - ry

D. that's your mil - lion cash. En -

M. ough for me to live on if I do not cut a dash Par-a-graph two!

D. on part - ing all be-ongs to you. That is

## DAISY:

M. *real-ly most at - trac-tive There are oth - er clau - ses too! Par-a-graph three!*

## Allegretto.

D. *You shall be my great big broth-er. I your lit-tle sis-ter, dear.*

Allegretto.

M. *Oth-er feel-ings I must smoth-er, that shall be to me quite clear. You may call me 'Dar-ling*

M. *bold-ly. When with oth-er folks I am. When a-lone I'll treat you cold-ly*

## DAISY.

M. We shall be Mon-sieur Ma-dame! You prom-ise me — my broth-er dear,—

D. To do as I am say - ing? We'll

D. *poco rit.* tra-vel lit - tle sis-ter dear. — *Tempo* Like lit - tle child - ren

D. *rit.* *pp* *Tempo* stray - ing To-geth-er hand in hand on - ly you and I. Like lit - tle

*pp molto rit.*

D. Han-sel and his Gre-tel used to do. And when the sand-man scatters sleep on eyes and

M. *pp* And when the sand-man scatters sleep on eyes and

*p molto rit.*

D. *Tempo* hair, the lit-tle an-gels whis-per "Oh, the pret-ty pair," the lit-tle

M. hair, the lit-tle an-gels whis-per "Oh, the pret-ty pair," the lit-tle

*poco - a -*

D. *-poco rit.* an-gels whis-per "Oh, the pret-ty pair."

M. an-gels whis-per "Oh, the pret-ty pair."

*-poco rit.*

**Allegro moderato.****MARQUIS.**

Then a - way with mar - riage non - sense

*p*

M. None of all this sil - ly love - bil - ling, coo - ing,

DAISY. BOTH. noth - ing do - ing! That's for - bid - den, as a - bove!

DAISY. All the morn - ing we will ram - ble, till our

D. MARQUIS. lunch is rea - dy quite, For a wed - ding

M. jour - ney gives one such a splen - did ap - pe - tite!

*molto rit.*

MARQUIS. DAISY.

After-noon in some Mu - se - um I a-dore ar-tis-tic shows Well do theatres ev' - ry

*p*

Slower.

D. eve-ning and to sup-per when they close. Then of-course it's time for part-ing!

D. find the num-bers on our doors, that must be my room I fan-cy, so the oth-er one is

*molto rit.*

D. yours And so good-night — my sis-ter, dear, — too late we

D. *rit.* *Tempo*  
 are de - lay - ing! Sleep well my lit - - tle broth - er dear, —  
*Tempo*  
*rit.* *f*

D. *rit.* *pp* *Tempo*  
 And dream that we are stray - ing — To - geth - er hand in hand on - ly I and  
*Tempo*  
*rit.*

D. *pp molto rit.*  
 you! MARQUIS. *pp* And when the  
 Like lit - tle Han - sel and his Gre - tel used to do. And when the  
*pp molto rit.*

D. *Tempo*  
 sand - man scat - ters sleep on eyes and hair — the lit - tle an - gels whis - per "Oh, the pret - ty  
 M. sand - man scat - ters sleep on eyes and hair — the lit - tle an - gels whis - per "Oh, the pret - ty  
*Tempo*

*molto rit.* *Tempo*

D. pair" the lit-tle an-gels whis-per "Oh the pret-ty pair."

M. pair" the lit-tle an-gels whis-per "Oh the pret-ty pair."

*molto rit.* *Tempo*

DAISY. *molto rit.* *Tempo*

And when the sand-man scat-ters sleep on eyes and hair the lit-tle an-gels whis-per

And when the sand-man scat-ters sleep on eyes and hair the lit-tle an-gels whis-per

*molto rit.* *Tempo*

*rit.*

D. "Oh, the pret-ty pair," the lit-tle an-gels whis-per "Oh, the pret-ty pair."

M. "Oh, the pret-ty pair," the lit-tle an-gels whis-per "Oh, the pret-ty pair."

*rit.* *ff*

# Love! Love! Love!

Words by  
ADRIAN ROSS.

Music by  
FRANK E. TOURS.

Andante.



I have been, Ev - er a queen and the  
Young or old ar - dent or cold not a

men are as slaves be - fore me, Just a chance word or a  
man of them can re - sist me, Each would pay millions to

glance and the best of the all a - dore me! If I but  
say, that he conquered my heart and kissed me If I've a

smile, Once in a while, Some one in haste dis - co -  
mind, I may be kind, Smile on him as a bro -

vers He is my Love, favored a - bove all of the  
ther Then I may soon, changelike the moon leave him and

*rall.*  
rest of my lov - ers! Love, Love, you are my  
look for an - o - ther!

throne And my roy - al crown; ——— You

Love Love Love

I long for a - lone Till my sun goes down; —

Give me all you can give, There is naught

a - bove — Love is the rose of the world, and I

live For Love, Love, Love! Love!

Love Love Love

# No. 11. Quartet. "The Dollar Princesses."

(Alice, Daisy, Marquis and Freddy.)

Brightly.

Piano introduction in 6/8 time, key of B-flat major. The right hand features a melodic line with many beamed eighth notes and accents. The left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include *ff* (fortissimo) and *p* (piano).

MARQUIS.

Vocal part for Marquis in 6/8 time. The melody is in B-flat major. The lyrics are: "Know you a girl whose glit - ter and glance, Flash like the stars of the night?\_\_\_". The piano accompaniment continues with chords and moving lines, featuring dynamics *ff* and *p*.

Continuation of the vocal part for Marquis. The lyrics are: "Life is to her but a laugh and a dance Mu - si - cal mag - ic de - light. \_\_\_". The piano accompaniment continues with chords and moving lines, featuring dynamics *p* and *ff*.

FREDDY.

Vocal part for Freddy in 6/8 time. The melody is in B-flat major. The lyrics are: "Know you this beau - ty bril - liant and bold, Jew - elled and gemmed as a queen?". The piano accompaniment continues with chords and moving lines, featuring dynamics *p rit.* (piano, ritardando) and *a tempo*.

Know you this fair one swimming in gold? Tell me the mai-den I mean.

MARQUIS.

When — she comes, a queen of witch - es, All — the

FREDDY.

world be-fore her bends — All — my hope to share her

ALL.

rich - es, She has gold to throw her friends! —

ALICE.

She — can cap - ture all she cares for, When — she

DAISY.

likes with no de - lay, — For it is her whim, and

ALICE.

there - fore — It is hers if she will pay! — And

DAISY. MARQUIS. FREDDY. ALICE.

she, And she, And she — Her name is ea - si - ly told — She

DAISY. MARQUIS. FREDDY. *rall.* ALICE.

is, She is, She is — She is the Goddess of Gold! — Prin-cess of Dol-lar prin-

cess - es, All made of the pur-est gold, — Whom for-tune ev - er bless - es, Whose

FREDDY.

pleas-ure is theirs to hold. How ev-'ry ac-tion con-fess - es, The for-tune she is

*accel* - *molto rit.* **Allegro.**  
*Tempo I.*

worth; Prin-cess of Dol-lar prin-cess - es Is some-times the poor-est on earth!

*accel* *molto rit.*

FREDDY.

Know you a girl so haugh-ty and chill,

DAISY.

Hav-ing a heart but of stone?— Love and its pow-er, she laughs at it still,

MARQUIS.

Liv-ing for free-dom a - lone!— Know you a girl for - ev - er in fear,

ALICE.

Think-ing she's wooed for her wealth? E - ven if one to her fan-cy is dear

**Allegro.**  
**MARQUIS.**

She can but love him by stealth! All — the joys of love and

lov - er, Par - a - dise of sweet de - sires —

**FREDDY.** All — the bliss that two dis - cov - er **MARQUIS & FREDDY.** When a sin - gle

love — in - spires. — Mu - sic set - ting hearts a -

danc ing, Hap - py in their hum-ble lot, —

Do — you hear the song en - tranc - ing? No! a - las! she

ALL. *rit.*

*p* *fp rit.*

ALICE. DAISY. MARQUIS. FREDDY.

knows it not! — For she, For she, For she, — Sus - pi - cious proud and

ALICE. DAISY. MARQUIS. FREDDY.

*rit.* *p*

cold — She is, She is, She is, — She is the God - dess of Gold — Prin -

*rit.*

ALICE. *p*  
 Prin - cess of Dol - lar Prin - cess - es, All made of the pur - est

DAISY. *p*  
 Prin - cess of Dol - lar Prin - cess - es, All made of the pur - est

MARQUIS. *p*  
 Prin - cess of

cess \_\_\_\_\_ of Dol - lar Prin - cess -

gold \_\_\_\_\_ Whom for - tune ev - er bless - es, Whose

gold \_\_\_\_\_ Whom for - tune ev - er bless - es, Whose

Dol - lar Prin - cess - es

es \_\_\_\_\_ Whom for - tune ev - er

pleas-ure is theirs to hold! Her ev-'ry ac-tion con-fess-es The

pleas-ure is theirs to hold! Her ev-'ry ac-tion con-fess-es The

Whom for-tune ev-er bless-es, Her ev-'ry ac-tion con-fess-es The

bless-es! Her ev-'ry ac-tion con-fess-es The

The first system of the musical score for 'The Dollar Princesses' features four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: 'pleas-ure is theirs to hold! Her ev-'ry ac-tion con-fess-es The'. The piano accompaniment consists of a right hand with eighth and sixteenth notes and a left hand with chords. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

for-tune she is worth, Prin-cess of Dol-lar Prin-cess-es is

for-tune she is worth, Prin-cess of Dol-lar Prin-cess-es is

for-tune she is worth, Prin-cess of Dol-lar Prin-cess-es is

for-tune she is worth, Prin-cess of Dol-lar Prin-cess-es is

The second system of the musical score continues the vocal and piano parts. The lyrics are: 'for-tune she is worth, Prin-cess of Dol-lar Prin-cess-es is'. The piano accompaniment continues with a similar pattern of chords and moving lines. The key signature and time signature remain the same as the first system.

## Tempo di Valse.

some-times the poor-est on earth!

some-times the poor-est on earth!

some-times the poor-est on earth!

some-times the poor-est on earth!

some-times the poor-est on earth!

Tempo di Valse.

The musical score for five voices and piano accompaniment. The vocal parts are arranged in five staves, each with the lyrics "some-times the poor-est on earth!". The piano accompaniment is shown in grand staff notation (treble and bass clefs). The tempo is marked "Tempo di Valse." and the key signature has three flats (B-flat, E-flat, A-flat). The piano part includes dynamic markings such as *ff* (fortissimo) and *fp* (fortissimo piano).

The piano accompaniment for the first system of the vocal score. It features a melody in the right hand and a harmonic accompaniment in the left hand. Dynamic markings include *fp* (fortissimo piano) and *p* (piano).

The piano accompaniment for the second system of the vocal score. It continues the melody and accompaniment from the first system. Dynamic markings include *fp* (fortissimo piano) and *p* (piano).

The piano accompaniment for the third system of the vocal score. It continues the melody and accompaniment. The key signature changes to two flats (B-flat, E-flat) in the final measure.

The piano accompaniment for the fourth system of the vocal score. It concludes the piece with a final chord. Dynamic markings include *f* (forte) and *ff* (fortissimo).

## Finale.

**Allegro.**

*p*

*Tutti*  
*ff*

**COWDER** (Shaking hands with the guests.)

How do you do, how do you do, La-dies and Gen-tle-men? How do you do,

*p*

**ALICE**

how do you do? Glad to see you a gain! How do you do, how do you do?

A. Kind of you to come! How do you do? Make your-selves all quite at

A. home!

CHORUS

Sopr. & Alto. (Shaking hands)

Tenor. (Shaking hands)

Bass. (Shaking hands)

How do you do, how do you, how do you, how do you,

How do you do, how do you, how do you, how do you,

How do you do, how do you,

(All pressing around Alice and Cowder.)

how do you, how do you do? Is it not charm - ing!

how do you, how do you do? Is it not charm - ing!

how do you, how do you do? Is it not charm - ing!

**We are the height of the sub-lime, the ten they call the**

**too!**

**too!**

**too!**

as before. **Moderato assai.**

**ALICE.**

**We've sil-ver plate at break-fast time and gol-den plate for sup-per!**

**up-per**

**The up - per**

**For sup-per!**

**The up - per**

**For sup-per!**

The up - per

For sup-per!

A. For all our friends it's et - i - quette. To have at least a mil - lion,

COWDER. But I'm the rich - est of the set So wel - come to my

Alice. Yes, — yes, for we are, yes, we are Tip Top! As they say, as they say, First bil - lion Yes, — yes, for we are, yes, we are Tip Top! As they say, as they say, First

A. Chop! We have mo - ney like the sand, So we're ve - ry high and grand! We are

O. Chop! We have mo - ney like the sand, So we're ve - ry high and grand! We are

**Slow** *Tempo*

A. *p* Tip, we are Top, First Chop!

DICK. *p* Tip Top,

TOM. *p* Tip Top,

C. *p* Tip, we are Top, First Chop!

*p* Tip Top,

**CHORUS.**

Sopr. & Alto. *p* Yes, we are, yes we are Tip Top, As they say, as they say, First

Tenor. *p* Yes, we are, yes we are Tip Top, As they say, as they say, First

Bass. *p* Yes, we are, yes we are Tip Top, As they say, as they say, First

*Slow* *Tempo*

A. First Chop. We are Tip we are Top First

D. First Chop. We are Tip we are Top First

T. First Chop. We are Tip we are Top First

C. First Chop. We are Tip we are Top First

Chop; We have mo-ney like the sand, So we're ve-ry high and grand, We are First

Chop; We have mo-ney like the sand, So we're ve-ry high and grand, We are First

Chop; We have mo-ney like the sand, So we're ve-ry high and grand, We are First

A. Chop! A pau-per to be pi-tied!

D. Chop!

T. Chop!

C. Chop! Old Cre-o-sus once was thought the best—

Chop! Be pi-tied!

Chop! Be pi-tied!

Chop! Be pi-tied!

*p*

A. not with a nought o-mit-ed!

C. I can-not spend my in-ter-est,

o-mit-ted

o-mit-ted

o-mit-ted

C. For through the win - dow mo - ney comes, — We've just to lock up af - ter,

ALICE.  
C. And if we lost e - nor-mous sums, — Why that would cause us laugh-ter! Yes, — yes, for we

A. are, yes, we are Tip Top, As they say, as they say, First Chop; We have  
C. are, yes, we are Tip Top, As they say, as they say, First Chop; We have

A. mo-ney like the sand, So we're ve-ry high and grand! We are Tip, we are Top, First  
C. mo-ney like the sand, So we're ve-ry high and grand! We are Tip, we are Top, First

Slow

**Tempo.**

**A.** Chop! DICK. Tip Top! First Chop!

**TOM.** Tip Top! First Chop!

**G.** Tip Top! First Chop!

**CHORUS.**

**Sopr. Alto.** Chop! Tip Top! First Chop!

**Ten.** Yes we are, yes we are Tip Top! As they say, as they say, First Chop! We have

**Bass.** Yes we are, yes we are Tip Top! As they say, as they say, First Chop! We have

**Yes we are, yes we are Tip Top! As they say, as they say, First Chop! We have**

**Tempo.**

**A.** We are Tip, we are Top, First Chop! We are

**D.** We are Tip, we are Top, First Chop! We are

**T.** We are Tip, we are Top, First Chop! We are

**G.** We are Tip, we are Top, First Chop! We are

**mo-ney like the sand, So we're ve-ry high and grand, We are First Chop! we are Tip,**

**mo-ney like the sand, So we're ve-ry high and grand, We are First Chop! we are Tip,**

**mo-ney like the sand, So we're ve-ry high and grand, We are First Chop! we are Tip,**

**Tempo.**

A. *Tip, We are Top, Yes, we are, yes, we are, yes, we are, yes, we are.* *ff* *p* First Chop!

D. *Tip, We are Top, Yes, we are, yes, we are, yes, we are, yes, we are.* *ff* *p* First Chop!

T. *Tip, We are Top, Yes, we are, yes, we are, yes, we are, yes, we are.* *ff* *p* First Chop!

C. *Tip, We are Top, Yes, we are, yes, we are, yes, we are, yes, we are.* *ff* *p* First Chop!

*We are Top, Yes, we are, yes, we are, yes, we are, yes, we are.* *ff* *p* First Chop!

*We are Top, Yes, we are, yes, we are, yes, we are, yes, we are.* *ff* *p* First Chop!

*We are Top, Yes, we are, yes, we are, yes, we are, yes, we are.* *ff* *p* First Chop!

### Tempo di Polacca.

(Olga appears on the Terrace, Cowder goes to meet her.)

COWDER.

Count - ess Ol - ga Przi - bi - czews - ka I've the plea - sure to pre -

c. sent! On the o - ther side of Mos - cow, She has lands of vast ex-

c. tent!   
 Sopr.   
 Alto. **LADIES (Aside)**   
 She is ex-o-tic, but has chic, She's come her for-tune here to

D. seek!   
 (to Olga)   
 How are you, Count-ess! Love-ly day! Glad to

D. see you out our way!   
 **OLGA.**   
 The high-est cir - cles I am used to

Wher-e-ver I've been, I may state, And

now your set I'm in-tro-duced to, I feel the hon-or ve-ry great!

## GENTLEMEN (To each other.)

CHORUS.

Tenors. Up - on my word, And Cow-der's

Basses. She's sim-ple rip-ping! And Cow-der's

gone on her, it's plain! Just see the old man 'round her skip-ping

gone on her, it's plain! Just see the old man 'round her skip-ping

COWDER.

Moderato.

Gen-tle - - men, al-so la-dies, Tho' I

Just like a sim-ple shep-herd swain!

Just like a sim-ple shep-herd swain!

Moderato.

c. don't know how to start. Each of you has doubt-less ta-ken Cu-pid's ar-row in his heart!

c. So I'll make no long pre-am-ble, But the fact to you con-

c. .fide, That the Count-ess Przy-bi-czewska Is to-day to

Tempo di Polacca *Moderato*.

OLGA.

be my bride!

CHORUS.

*ff*

Ah, this is a bit of news,

It's a great sen - sa - tion!

*ff*

Ah, this is a bit of news,

It's a great sen - sa - tion!

*ff*

Ah, this is a bit of news,

It's a great sen - sa - tion!

Tempo di Polacca *Moderato*.

Thanks with

And we can-not well re-fuse our con-grat-u - la - tion!

And we can-not well re-fuse our con-grat-u - la - tion!

And we can-not well re-fuse our con-grat-u - la - tion!

*p*

heart and voice! What an hour of

You have made a charm-ing choice!

You have made a charm-ing choice!

You have made a charm-ing choice!

The first system of the musical score. It consists of five staves. The top staff is a vocal line with lyrics "heart and voice! What an hour of". The next three staves are vocal parts with lyrics "You have made a charm-ing choice!". The bottom staff is a piano accompaniment with a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand.

joy and pride!

Hail, the bride - groom and the Bride!

Hail, the bride - groom and the Bride!

Hail, the bride - groom and the Bride!

The second system of the musical score. It consists of five staves. The top staff is a vocal line with lyrics "joy and pride!". The next three staves are vocal parts with lyrics "Hail, the bride - groom and the Bride!". The bottom staff is a piano accompaniment with a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand. A piano (p) dynamic marking is present in the right hand of the piano part.

DICK (to Cowder)

Con-grat - u - late you, un - cle

TOM (to Cowder)

My com-pli-ments, old lad!

The third system of the musical score. It consists of five staves. The top staff is a vocal line with lyrics "DICK (to Cowder) Con-grat - u - late you, un - cle". The next staff is a vocal line with lyrics "TOM (to Cowder) My com-pli-ments, old lad!". The bottom staff is a piano accompaniment with a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand.

DICK (to Olga)

Dear Aunt-ie, this al - li - ance makes me ex - treme - ly glad!

This system contains a vocal line for Dick and a piano accompaniment. The key signature has one sharp (F#). The time signature is 2/4. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

To cel - e-brate the mar - riage, The mo - ments

This system continues the musical score for Dick's second line. The piano accompaniment continues with the same rhythmic pattern.

to be-guile, Sup - pose we call the dance in good old Rus - sian style!

This system contains the third line of dialogue. The piano accompaniment continues.

A piano solo section consisting of two staves. The right hand plays a series of eighth-note chords, while the left hand plays a simple eighth-note accompaniment.

CHORUS OF COSSACK GIRLS.

Our

This system begins the chorus for the Cossack Girls. It includes a vocal line and a piano accompaniment. The key signature changes to two sharps (F# and C#). The piano part features a more complex accompaniment with some triplets and a forte (ff) dynamic marking.

Ol - ga from the Vol - ga We all con - grat - u - late, We ga - ther here to -

*p*

ge - ther the day to cel - e - brate! A - mong the guests in - vi - ted We

*Meno.*

e - cho far and wide. Hail to Ol - ga from the Vol - ga, Love - ly Rus - sian

bride!

Soprano & Alto. *ff*

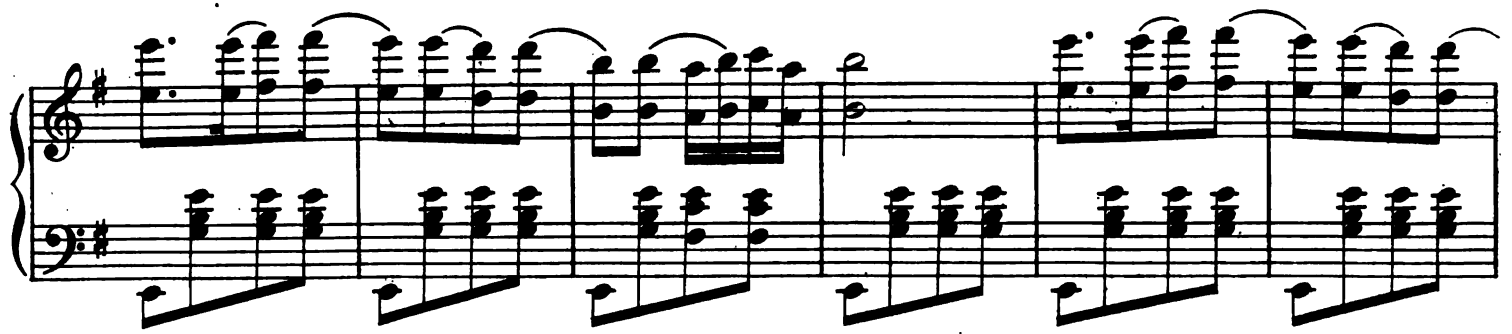
Tenor. *ff*

Bass. *ff*

Hail to Ol - ga from the Vol - ga, love - ly Rus - sian bride!

Hail to Ol - ga from the Vol - ga, love - ly Rus - sian bride!

*ff*



**Moderto.**

**COWDER (to Alice)**

Now it's your turn! Have you ar-ranged it too? Does the man

**ALICE.**

My heart beats fast Pa-pa! I feel a - fraid, Pa-pa!

know what he has got to do?

**COWDER.**

All right! —

I'll do it!

Why so?

All - right?

Tempo di marcia moderato.

ALICE (to the Guests)

They call us mil-lionaires too haugh-ty, And proud of wealth that

is our lot! — John Cow-der's de - mo-cra-tic daugh-ter will

prove to-day that she is not! —

COWDER.  
My daugh-ter makes her choice this

ALICE.  
No

eve - - ning, — En-tire - ly free, I may re mark! —

*riten.*

mat - ter what \_\_\_\_\_ he is I'll have him A pau - per, may be, or a

*f riten.* *p*

Tempo

clerk!

FREDDY. (Involuntarily coming forward, aside)

What can this be! \_\_\_\_\_ Some no - vel whim?

Soprano & Alto.  
Some no - vel whim  
Tenor.  
Where will she  
Bass.

Tempo

Where will she

Fast.  
COWDER.

(aside)

Tenor.  
pitch on him.  
Bass  
pitch on him.

Now, A - lice, choose and let us see! I'm set - tled now. All's one to

Fast.

Moderato.

ALICE.

me! A pro - per self made maid - en Is not the u - sual kind, With

Moderato.

A scru - ples o - ver - la - den Who don't know her own mind. If she's a whim to

A mar - ry, She knows at once she can; She does - n't need to tar - ry In

A find - ing out the man! Chat - ter, chat - ter, chat - ter, Mis - ter Mon - key,

A

Flatter, flatter, flatter, like a flun-key, I shall just pull the string behind your back, My little jump-ing

*p*

*Poco vivo.*

A

Jack! Jumping Jack! Jump-ing Jack!

Chat-ter, chat-ter, chat-ter, Mis-ter Monkey, Flat-ter, flat-ter, flat-ter,

Chat-ter, chat-ter, chat-ter, Mis-ter Monkey, Flat-ter, flat-ter, flat-ter,

Chat-ter, chat-ter, chat-ter, Mis-ter Monkey, Flat-ter, flat-ter, flat-ter,

*Poco vivo.*

*ff*

A

My lit-tle jump-ing

like a flun-key! She'll just pull the string be-hind your back\_ lit-tle jump-ing

like a flun-key! She'll just pull the string be-hind your back\_ lit-tle jump-ing

like a flun-key! She'll just pull the string be-hind your back\_ lit-tle jump-ing

Allegro:

Jack!

FREDDY (aside)

In - so - lent — and o - ver - bearing! There's a gulf be - tween us two, To ac - cept her is de -

Jack!

Jack!

Jack!

Allegro.

grad-ing, what a knave a - lone would do!

*p*

We're wait-ing, tell — us, if — you can —

*p*

We're wait-ing, tell — us, if — you can —

*p*

We're wait-ing, tell — us, if — you can —

ALICE.

Well, then, I will, I choose that

*ff*

## Moderato.

(Points to Freddy)

A man! You! Yes, You! That is not true!

FREDDY (draws back)

Me? A fool-ish joke!

Soprano & Alto.

Tenor.

Bass.

Who is he?

What is he

## Moderato.

A man of

*p*

*f*

## ALICE.

No, Mis - ter Smyth, my con-fi-den - tial clerk!

## COWDER.

(to Freddy)

I bless you all-right! You'll set-tle it

mark?

## Fast.

**FREDDY.** **COWDER.**

so? Ex-cuse me, sir, but I say no! That's monstrous! What? You must be cracked I

told it you plain-ly that's a fact!  
Soprano & Alto.

Tenor. He won't con-sent? Extreme - ly queer!

Bass. He must be mad, It's very  
He must be mad, It's very

**FREDDY (aside)**

**COWDER (to the Guests)** Ah, I could love her well and true,

Tenor. Good luck has made him mad, poor foolish lad!

Bass. clear.

clear.

## Tempo di Valse.

*pp*

F As on - ly one like me could do, My will to hers I'd sur - ren - der

*pp*

F Nor seek to find an - oth - er maid - en ten - - der! But now I say A -

*ff molto rit.* *p* Tempo

F dieu, A - dieu! It breaks my heart to part from you, But yet good - bye I

*ff molto rit.* *p*

ALICE (leans on Cowder, - aside)

What a shame! I can-not bear it!

F say, and go, For you would have it so!

*rit.*

COWDER (to Alice)

(to Freddy)

FREDDY.

(Shrugging his shoulders)

Let me try and I can square it!

You will have five mil-lion dol-lars! Not so bad, but I say

The first system of the musical score. It consists of a vocal line for Cowder (to Alice) and a vocal line for Freddy (to Alice). The piano accompaniment is written for the right and left hands. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal lines are in a conversational style, with Freddy's line starting with a shrug.

COWDER

FREDDY (curtly)

COWDER

(Hotly)

No! Ten!

P'raps that will suf-fice you! Sor-ry, but it's far too low! Twenty!

The second system of the musical score. It continues the conversation between Cowder and Freddy. Cowder's line is marked 'Hotly'. The piano accompaniment features a steady rhythm with some melodic flourishes.

(wipes his face)

FREDDY (to Alice proudly)

*rit.*

Thirty! Well then Fif-ty! That's the high-est I can go. Six-ty, Sev'n-ty, Eight-y, a

The third system of the musical score. Freddy's line is marked 'rit.' (ritardando). The piano accompaniment continues with a steady rhythm, and the vocal lines are in a conversational style.

*a tempo*

hun-dred!

Ma-ny thanks, but I say

*a tempo*

The fourth system of the musical score. It concludes the conversation. The piano accompaniment features a steady rhythm with some melodic flourishes. The vocal lines are in a conversational style.

**ALICE.**

While he's proud I'll nev - er speak! — 0 —

**F.** no! — While she's proud I'll nev - er speak! —

*fp*

**Moderato.**

**A.** — for first he has — to sue for love be - fore my feet, — Then, ah

**F.** For first he has — to sue for love be - fore my feet, — Then, ah

**CHORUS.**

**Soprano & Alto.** *pp* Why the fel-low is mad, — is mad!

**Tenor.** *pp* It is real-ly too bad! — Yes he is mad!

**Bass.** *pp* Why the fel-low is mad!

**Moderato.**

*f* *p*

A that would be sweet, would be sweet.

F that would be sweet, would be sweet. Thus do I treat all

COWDER.

Ourscheme in a hope-less mess is.

*pp* It's to bad to say He'll

*pp* It's to bad to say He'll

*pp* It's to bad to say He'll

*fp*

(Sobbing on Cowder's breast)

A Thus does he treat all Dollar Princesses

F Dol-lar Princesses!

go a way a way!

go a way a way!

go a way a way!

*fp*

Slow.  
FREDDY.

Know you a girl whose glit-ter and glance Flash like the stars of the

*pp rit.* *pp*

night? Life is to her but a laugh and a dance, mus-i-cal mag-ic de light.

Know you a girl so haugh-ty and chill Hav-ing a heart but of stone? Love and its pow-er she

*p*

laughs at it still, Living for pride a-lone! I am not a slave to

fet - - ter And I tram-ple on your gold.

F Find a knave to serve you bet - ter There are plen - ty to be

F sold! No, Prin-cess, the love that's paid for

F Is not what I of - fer you. That is not what hearts are

F made for, No, my child, that will not do! *Meno.* *Soprano & Alto. ppp*

CHORUS.

*Meno.* *fp*

F

It's so! The tale is easi - ly told.

Soprano & Alto.  
so! It's so! It's so!

Tenor.  
ppp It's so, It's so, It's

Bass.  
ppp It's so, It's so, It's

CHORUS.

ALICE.  
Tho' she's the Goddess of Gold. Prin-cess of (sorrowfully)

Slow Waltz.

CHORUS.  
so! so!

Slow Waltz.  
ppp

A  
Dol - lar Prin - cess - es, All made of the pu - rest gold; Whom

A *rit.* **Tempo**

for - tune ev - er bless - es, whose pleasure is hers to hold

A **FREDDY.** *rit.* **Tempo**

Her ev-'ry ac-tion con-fess - es The for - tune she is worth,

F *accel.* *frit.*

Prin-cess of Dol-lar Prin-cess - es, Is some-times the poor-est on

**Allegro.** (Alice is rushing after Freddy, but masters her feelings, stamps her foot and says, aside)

earth! NO! James, Come and dance.



(Dances with James, then falls weeping in her father's arms)



FREDDY (with forced Gaiety)

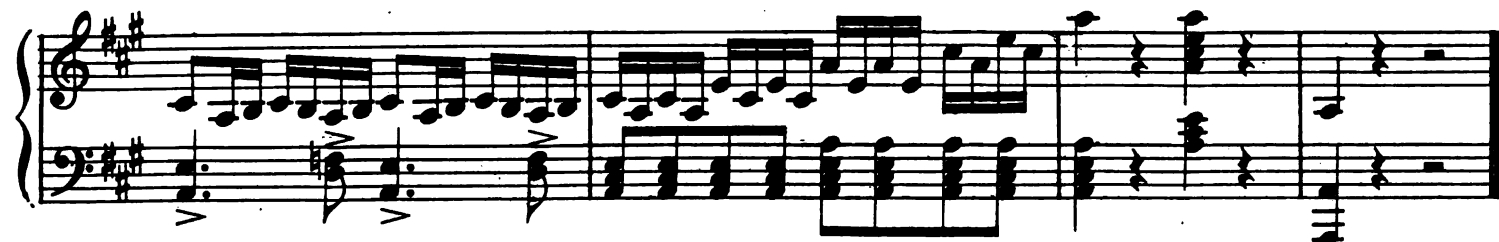
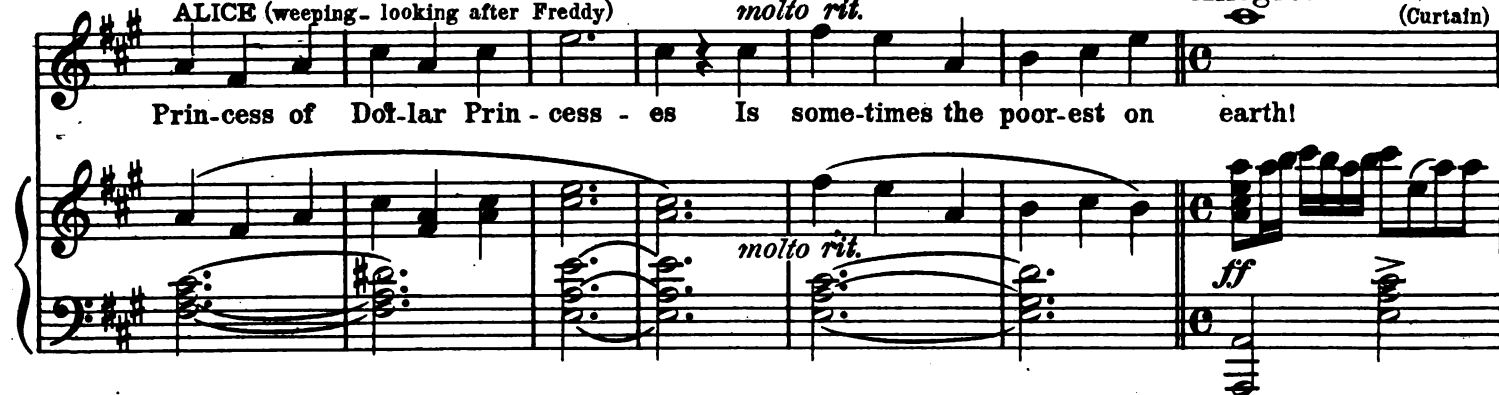


ALICE (weeping- looking after Freddy)

FREDDY.  
*molto rit.*

Allegro.

(Curtain)



## Opening Act III.

W. T. FRANCIS.



Of man-kind you will find in a day And a-mongst the man-y mil-lions

Who par-ade the white pa-vil-ions Scores there are, from the far, U. S. A.

Take a tax-i train, or some bus

The des - cen - dants of Co - lum - bus,

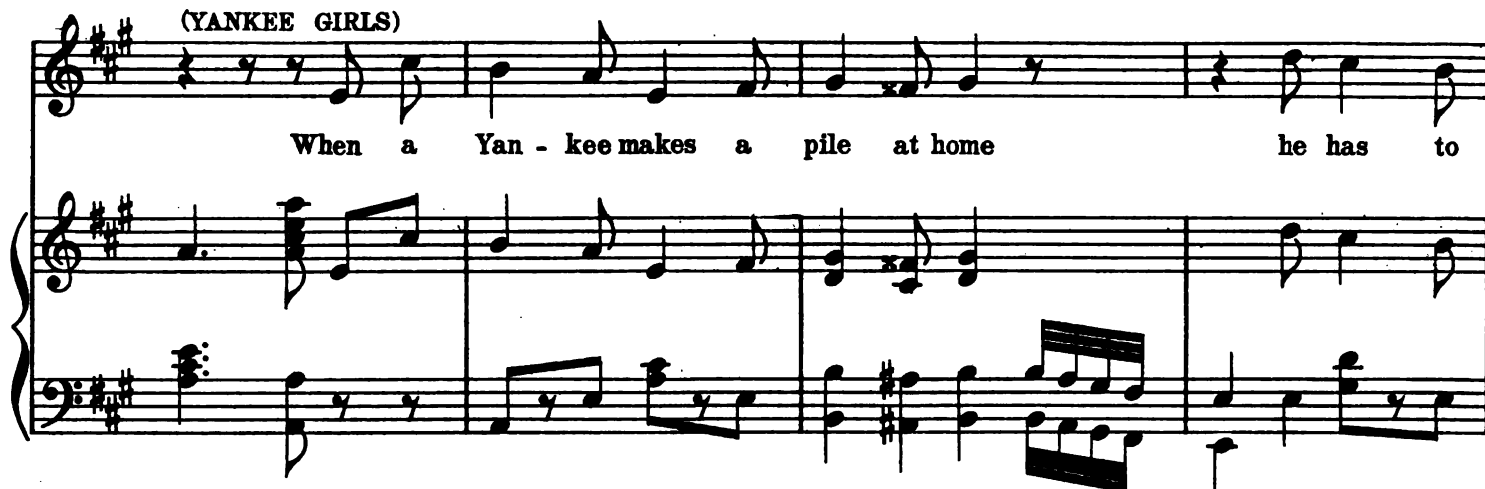
And des-cend, here to spend heaps of gold Yes! the larg-est share of dol-lars

That the calm Ki - ral-fy col-lars Em-an-ates from the states we are told

Em-an-tes from the states we are told.



## (YANKEE GIRLS)



Rome. — For all the sights he's got to see Be-fore he dare go home. —

## (EXHIBITION TOUTS)

This way for the Flip-Flap try the Wig-gle Wog-gle. Here's the scen - ic rail-way too

Come and see the splen - did view. Come and spend the will - ing shü - ling,

Stand in line and push. That's the way to spend a day Down at Shep-herd's

Bush. That's the way to spend a day Down at Shep-herd's Bush.

That's the way to spend a day Down at Shep - herds Bush.

At this gor-geous Ex - hi - bi - tion Ev - 'ry kind and each con - di - tion

Of man-kind you will find in a day And a-mongst the man-y mil-lions

Who par-ade the white pa-vil-ions scores there are, From the far U. S. A.

Take a tax-i train, or some bus

The des-cen-dants of Co-lum-bus,

And des-cend, here to spend heaps of gold Yes! the larg-est

share of dol-lars That the calm Ki - ral - fy col-lars Em - an - ates

from the states We are told, are told.

161  
Not Here! Not Here!

Words by  
M. E. Rourke.

Tartaroff and Men.

Music by  
Jerome D. Kern.

*Allegro moderato.*

Piano.

The musical score is written for piano and voice. The piano part is in 2/4 time, starting with a treble and bass clef. The vocal part is in the same time signature and key. The lyrics are written below the vocal line. The score is divided into four systems, each with a vocal line and a piano accompaniment line. The piano part includes dynamic markings such as *f* (forte) and *p* (piano). The lyrics are: "I dropped ten dol - lars one af - ter - noon a I took a ride in a Tax - i - cab and beau - ti - ful new bill And might have been but for as we whirled a - way I watched the cir - cul - ar one young man just that much poor - er still. I thing go 'round knew what I had to pay. And".

I dropped ten dol - lars one af - ter - noon a  
I took a ride in a Tax - i - cab and  
beau - ti - ful new bill And might have been but for  
as we whirled a - way I watched the cir - cul - ar  
one young man just that much poor - er still. I  
thing go 'round knew what I had to pay. And

now be-lieve though I did - n't once that mir - a - cles oc - cur, He  
when I got to the jour - ney's end I paid the prop - er fare, The

*meno mosso.*

Re-  
picked it up ran af - ter me and said you dropped this sir. Not  
chauffeur said, "I thank you sir" he did I do de - clare.

*rall.*

frain. Maestoso.  
here, not here, not here. It might have hap-pened in

*tempo. f* *pp*

Bus - sia, Not here, not here, not here, In

Ger - man - y or Prus - sia, Not here, not here, not

here, I did - nt say not here There's no need to yell, For I

know ve - ry well, That it could-nt have hap-pened here. Tra - la -

tra - la - la - la - la tra - la - la - la - la la! la!

# Love's a Race.

(Freddy)

LEO FALL.

*Allegro.*

*pp*

*p*

Go the pace, go the pace, go the pace, go the pace, For in

*f p*

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love it's just like a race, ——— If you on - ly will fol - low my

*fp*

tips, You will win by a head and two lips Oh! ———

*fp*

— Go the pace, for in love, it's just like a race ——— And a

*f p*

vic - to - ry charms; By a neck and two arms, Go the pace, go the pace, go the pace.

*f*

Slow.

Now when you're a woo - er Of eyes that are

blue - er Fair curls and a maid - en - ly blush Your

pace must be gen - tle, The slow sen - ti - men - tal Then win on the

post with a rush! Go the pace in the great Love race. But

fol - low in pas - sion, A dif - fer - ent fash - ion When

The first system of the musical score features a vocal melody in the upper staff and piano accompaniment in the lower staff. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics are 'fol - low in pas - sion, A dif - fer - ent fash - ion When'.

court - ing a girl who is dark You bold - ly at-

The second system continues the melody and accompaniment. The lyrics are 'court - ing a girl who is dark You bold - ly at-'. The piano part includes various chords and melodic lines in both hands.

tack her, Your pace is a crack - er, You'll win all the way from the

The third system continues the musical progression. The lyrics are 'tack her, Your pace is a crack - er, You'll win all the way from the'. The piano accompaniment features a steady bass line and harmonic support for the vocal line.

mark Go the pace, go the pace, In the race, in the race.

Horn  
rit. *fp*

The fourth system concludes the page. The lyrics are 'mark Go the pace, go the pace, In the race, in the race.' The piano part includes a 'rit.' (ritardando) and 'fp' (fortissimo) marking. A 'Horn' part is indicated in the final measures. The system ends with a double bar line.

## Slow Waltz.

That's\_\_\_\_ your style\_\_\_\_ In the la - dies' smile\_\_\_\_

*pp*

When the lit - tle mis - ses En - ter for the kis - ses,

Dark\_\_\_\_ or fair\_\_\_\_ You will be a - ware\_\_\_\_

What's the pro - per cours - es When you know your hors - es,

Slower.

Girls are girls Gold or rav - en

*mf*

curls Some are fast and some are slow, You have

*p*

got to know

*p*

Do your best and risk a fall Go the pace. That's

*pp*

Tempo I.

all Go the pace, go the pace, go the pace, go the pace, For in

love it's just like a race—— If you on - ly will fol - low my tips—— You will

win by a head and two lips, Oh!—— Go the pace, For in

Love its just like a race——

## Slow Waltz.

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is a single staff with a treble clef, key signature of three flats (B-flat, E-flat, A-flat), and a 3/4 time signature. It contains a whole rest followed by six measures of whole notes. The piano accompaniment is a grand staff (treble and bass clefs) with a key signature of three flats and a 3/4 time signature. It begins with a *ppp* (pianissimo) dynamic marking. The right hand plays a series of eighth-note chords, while the left hand plays a steady eighth-note bass line.

The second system continues the vocal and piano parts. The vocal line has the lyrics "If you un - der - stand them You can al - ways land. them —" written below the notes. The piano accompaniment continues with similar harmonic patterns, featuring chords in the right hand and a bass line in the left hand.

The third system of music shows the vocal line with a whole rest followed by six measures of whole notes. The piano accompaniment features more complex chordal textures, with some measures containing triplets or beamed eighth notes in both hands.

The fourth system concludes the piece. The vocal line has the lyrics "Do your best and risk a fall, Go the pace, That's all. —" written below the notes. The piano accompaniment ends with a final chord in the right hand and a descending bass line in the left hand, concluding with a double bar line.

# Sextette. Red, White and Blue.

(Daisy, Dick, Kitty, Tom, Jane and Lord Herbert.)

Words by  
ADRIAN ROSS.

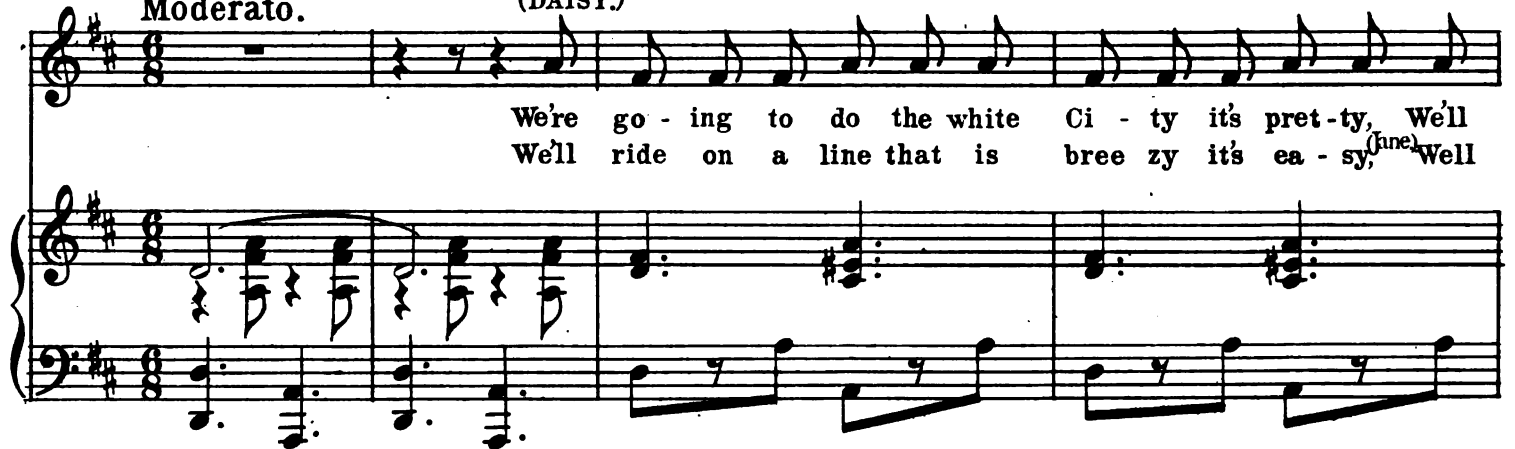
Music by  
JEROME D. KERN.

Vivace.

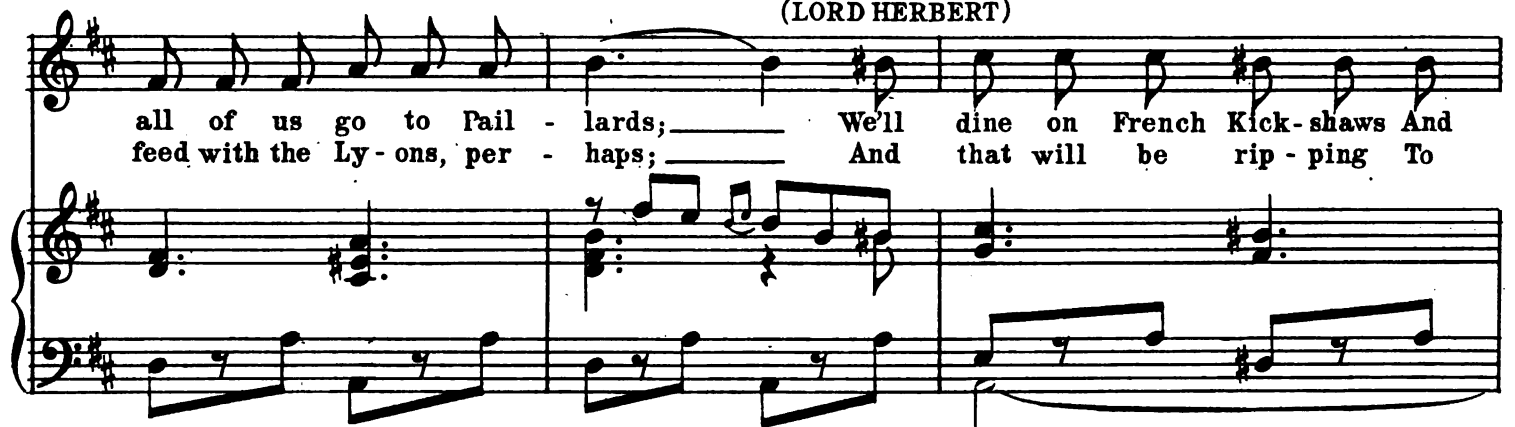


Moderato.

(DAISY.)



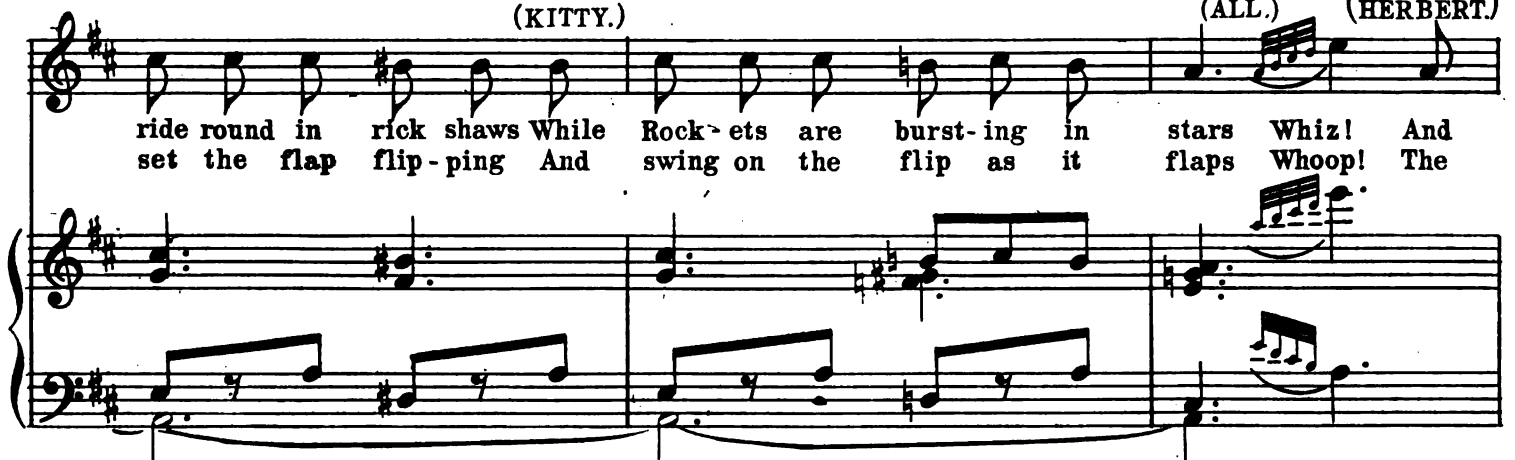
(LORD HERBERT)



(KITTY.)

(ALL.)

(LORD HERBERT.)



then on the wa - ter we'll wan - der, Down yon - der, A beau - ti - ful boat we'll be  
col-leens of Bal - ly - ma - clin - ton Will squint on Such beau - ti - ful lov - ers as

TOM.

in; \_\_\_\_\_ The boat-man just strad - dles A swan as he pad - dles, The  
these. \_\_\_\_\_ DAISY. Each dark Cey-lon dan - cer Will think it would an - swer To

ALL.

rest of us lie low and grin! Lo - hen - grin! Lo - hen - grin! The  
give up her sweet sin - gle ease, Cin - ga - lese! Cin - ga - lese! To

Refrain.

rest of us lie low and grin! \_\_\_\_\_ Its the  
give up her sweet sin - gle ease! \_\_\_\_\_

Ci - ty of Red, White and Blue, \_\_\_\_\_ In the old Un - ion

The first system of the musical score for 'Red, White and Blue'. It features a vocal melody in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The lyrics are 'Ci - ty of Red, White and Blue, \_\_\_\_\_ In the old Un - ion'.

Jack They're on view; \_\_\_\_\_ Or if you should pre-fer \_\_\_\_\_ There's the

The second system of the musical score. The piano part includes a *pp* (pianissimo) dynamic marking. The lyrics are 'Jack They're on view; \_\_\_\_\_ Or if you should pre-fer \_\_\_\_\_ There's the'.

French tri - cou - leur \_\_\_\_\_ For you cant get a - way, \_\_\_\_\_ Get a-way from the

The third system of the musical score. The lyrics are 'French tri - cou - leur \_\_\_\_\_ For you cant get a - way, \_\_\_\_\_ Get a-way from the'.

two En-tente Cor-di - ale! But the ban - ner for me and for you. \_\_\_\_\_

The fourth system of the musical score. The piano part includes a *ff* (fortissimo) dynamic marking. The lyrics are 'two En-tente Cor-di - ale! But the ban - ner for me and for you. \_\_\_\_\_'.

Has the stars that are white on the blue.

— And the red is just right done in stripes with the

white Here's to the Red and the White and Blue. Its the

**Vivace.<sup>2</sup>**  
Blue. Blue.


# "A Boat Sails On Wednesday."

Hornpipe Quintette.

(Cowder, Dick, Tom, Tartaroff and Fitz Jones.)

Words by  
ADRIAN ROSS &  
GEO. GROSSMITH Jr.

Music by  
JEROME D. KERN.

*Vivace.* 

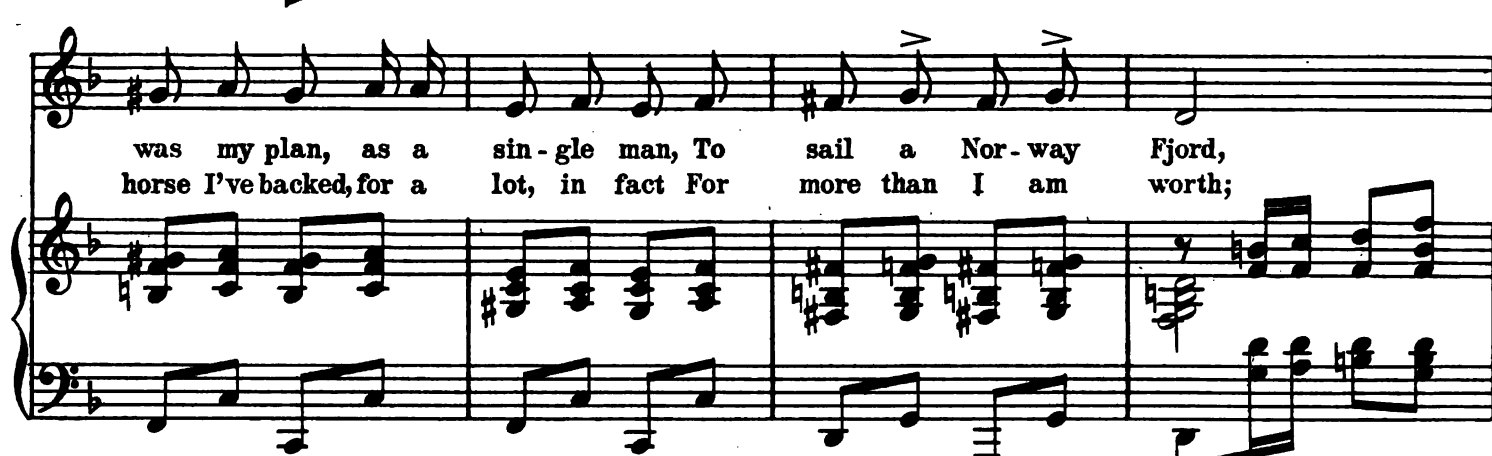
It  
(TARTAROFF) A  
*meno mosso*

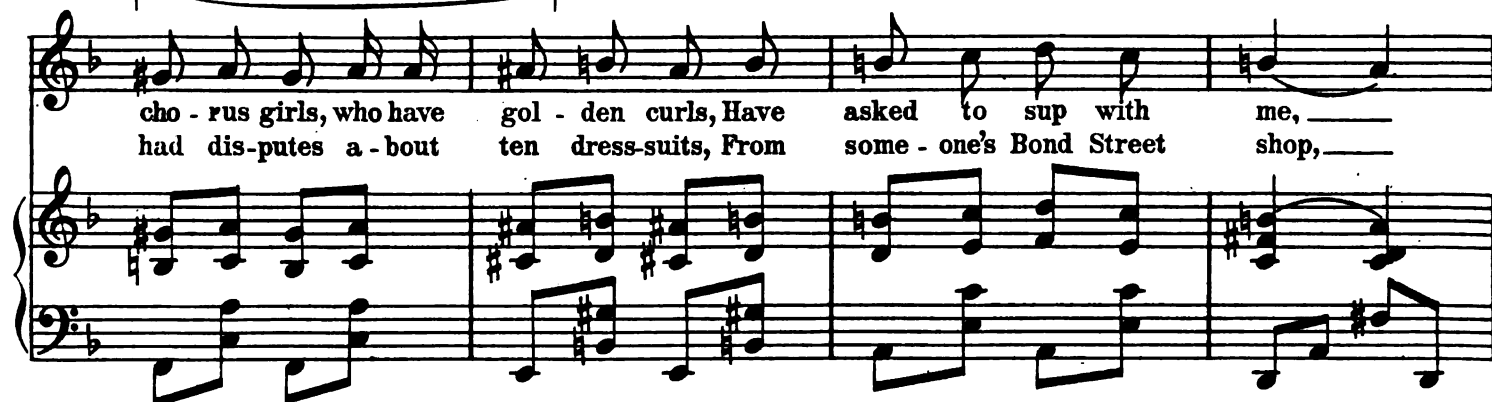
was my plan, as a sin-gle man, To sail a Nor-way Fjord,  
horse I've backed, for a lot, in fact For more than I am worth;

(ALL) (DICK)

But I'd get home soon - er, In a Cu-nard schoon-er So all on board! Two  
And the news to - night is He's ap-pen-di - ci - tis! You book your berth! I've

cho - rus girls, who have gol - den curls, Have asked to sup with me, —  
had dis-putes a - bout ten dress-suits, From some - one's Bond Street shop, —





(ALL)

And I won - der wheth - er, They'll get on to - geth - er, Don't stay to  
And the man is fun - ny, For he want's the mon - ey! Well then, don't

(TARTAROFF)

see! I've found my lov - ing lit - tle\_ wife, Who quit - ted me in re -  
stop (COWDER) A no - tice I re - ceived to - day, For my in - come su - per

volt, Now shall I re - new our mar - ried\_ life Or what do you say?  
tax; Just a mil - lion's all I have to\_ pay What shall I do? Make

(ALL)

REFRAIN.

Bolt! There's a boat sails on Wedn's - day, to dear old New York \_\_\_\_\_ So my  
tracks!

heart's as light as an-y old cork! It may get there in five days or

six or sev - en, or eight days or nine days or ten or e - lev - en But

all that I know is a boat will go E - o, e - o, e - o, e -

o, That's so, Heave ho! ho!

## Duet—Reminiscence.

(Daisy and Marquis.)

**Moderato assai.**

DAISY *pp* George!

MARQUIS *pp* Daisy!

**Moderato assai.**

There is some thing I would ask you,

Piano. *pp*

D. Do no let mis-giv-ings task you, On-ly ask and I will say!

M. Will you tell me if I may?

MARQUIS

Shall we be here al-ways lone-ly? Just a coup-le is that so?

*molto rit.* Poco vivo.

D Oh I could not an-swer on-ly It may be, I don't say no!

M. Some day, per haps,

Poco vivo.

*molto rit.*

M. a lit-tle lad, A Jack like me he

D A sis-ter too, ah, hed be glad,

M. may be!

*rit.* *tempo*

M. Just like my-self, a ba-by! They'll dance a ring of roses,

*rit.* *tempo*

D. Gai - ly to and fro. \_\_\_\_\_

M. A Han - sel and a Gre - tel al - ways do it.

D. *pp* *Meno.* And when the Sand man strews the sleep on eyes and hair, \_\_\_\_\_ *Tempo.*

M. so. \_\_\_\_\_ *pp* And when the Sand man strews the sleep on eyes and hair, \_\_\_\_\_ *Meno.* *Tempo.*

D. \_\_\_\_\_ Then lit - tle an - gels whis - per: Pit - ty ick - le pair!" \_\_\_\_\_ Then lit - tle *Slowly.*

M. \_\_\_\_\_ Then lit - tle an - gels whis - per: Pit - ty ick - le pair!" \_\_\_\_\_ Then lit - tle *Slowly.*

Tempo.

D. an - gels whis - per "Pit - ty ick - le pair!"

M. an - gels whis - per "Pit - ty ick - le pair!"

Tempo.

Meno.

DAISY *pp*

Tempo.

D. And when the Sandman strews the sleep on eyes and hair, — Then lit - tle an - gels whis - per

M. And when the Sandman strew, the sleep on eyes and hair, — Then lit - tle an - gels whis - per

Tempo.

D. Pit - ty ick - le pair!" — Then lit - tle an - gels whis - per Pit - ty ick - le pair. —

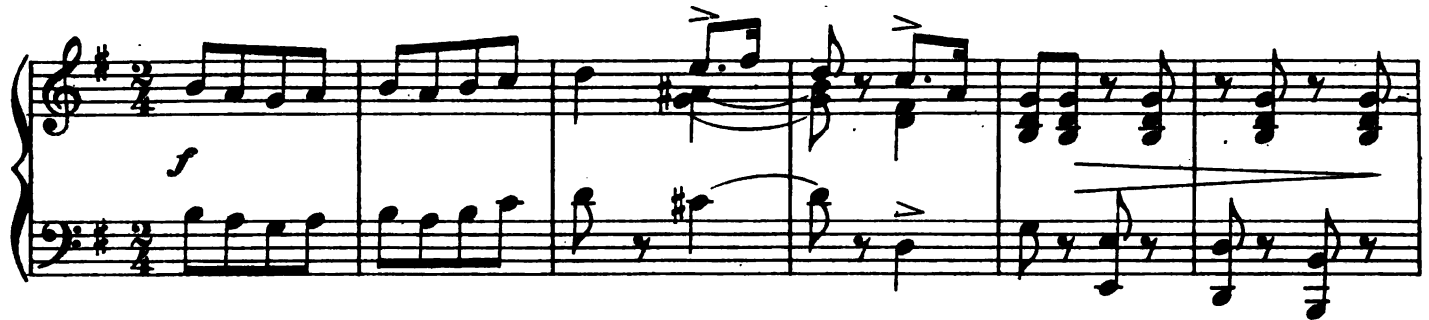
M. Pit - ty ick - le pair!" — Then lit - tle an - gels whis - per Pit - ty ick - le pair. —

Slower

## The Lion's Queen.

Olga

Song.

Music by  
RICHARD FALL.

When I'm sing - ing in the gloom - y Li - on's den,  
There's a li - on known as Mun - go Old and grim,

A vocal line in 2/4 time, key of D major. The melody is simple and follows the lyrics. The piano accompaniment consists of a steady bass line in the left hand and chords in the right hand.

All the li on's want to woo me Just like men!  
I have not seen an - y one go on like him!

A vocal line in 2/4 time, key of D major. The melody continues the previous line. The piano accompaniment remains consistent with the first line.

I have found it most ex - cit - ing For they growl and look like bit - ing  
He's so ve - ry fond of flirt - ing That he's ra - ther dis - con - cert - ing

The first system of the musical score for 'The Lion's Queen' features a vocal melody in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#). The lyrics are: 'I have found it most ex - cit - ing For they growl and look like bit - ing He's so ve - ry fond of flirt - ing That he's ra - ther dis - con - cert - ing'.

Love will al - most set them fight - ing Now and then!  
Though he ne - ver dreams of hurt - ing Life or limb!

The second system continues the musical score. The vocal melody and piano accompaniment are shown. The lyrics are: 'Love will al - most set them fight - ing Now and then! Though he ne - ver dreams of hurt - ing Life or limb!'.

Then I sing to them and soothe them All I can,  
He's a man that is a rip - per And such fur!

The third system of the musical score. The vocal melody and piano accompaniment are shown. The lyrics are: 'Then I sing to them and soothe them All I can, He's a man that is a rip - per And such fur!'.

With a dain - ty hand I soothe them That's my plan!  
He will nib ble at my slip - pers Fond - ly pure

The fourth and final system of the musical score on this page. The vocal melody and piano accompaniment are shown. The lyrics are: 'With a dain - ty hand I soothe them That's my plan! He will nib ble at my slip - pers Fond - ly pure'.

And I look so ve - ry pret - ty An - y boy who hears my dit - ty  
Then I plain - ly hear him talk - ing To and fro mo - rose - ly stalk - ing,

Thinks it is an aw ful pit - ty He's a man!  
Luck - y men to go out walk - ing Now with her.

**REFRAIN**

For I'm the love - ly Li - on Queen — The ve - ry most de -

light - ful that was ev - er seen The li - on's purr at me And

rub a - gainst my knee, It makes the men so jea - lous when they see!

The first system of the musical score for 'The Lion's Queen'. It features a vocal melody in treble clef with a key signature of one sharp (F#) and a piano accompaniment in grand staff (treble and bass clefs). The lyrics are 'rub a - gainst my knee, It makes the men so jea - lous when they see!'.

Yes, I'm the charm - ing Li - on Queen The la - dy of the

The second system of the musical score. The vocal melody continues with the lyrics 'Yes, I'm the charm - ing Li - on Queen The la - dy of the'. The piano accompaniment provides harmonic support with chords and moving lines.

li - ons I have al - way been, For I am not the least A -

The third system of the musical score. The vocal melody continues with the lyrics 'li - ons I have al - way been, For I am not the least A -'. The piano accompaniment includes some sustained chords and rhythmic patterns.

fraid of man or beast I am the on - ly man and li - on Queen!

The fourth system of the musical score, concluding the phrase. The vocal melody ends with the lyrics 'fraid of man or beast I am the on - ly man and li - on Queen!'. The piano accompaniment features a final cadence with sustained chords.

## Duet. "Then You Go?"

(Alice and Freddy.)

Allegro moderato.

ALICE.

Then you go? FREDDY. What must I

Allegro moderato. And you stay!

*mf* *p* *mf* *p*

A. do?

F. You act for me when I'm a - way, Just as I used to do for you!

A. I cor-res-pond, I keep the books And tell you how the bus' - ness

F.

A. looks. Oh no!

F. Just so, Miss Con - der, that is all to - day!

A. we have not set - tled on my pay. What are the terms you

F.

Piano

A. make?

F. I'll give you all you care to take!

**Animato.**

**ALICE.**

A. ALICE.

No, I'll give you back your answer. I'm as

A. 

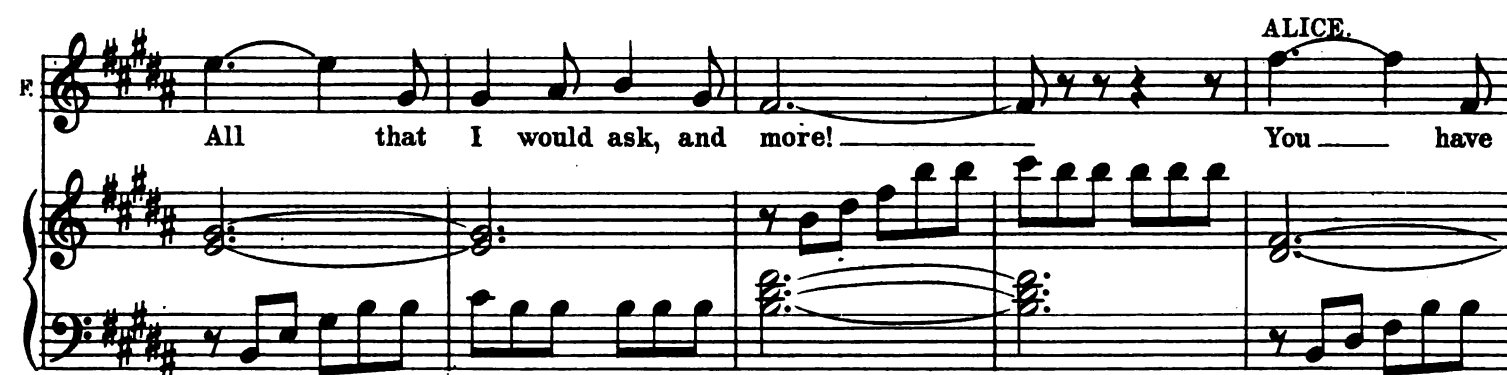
proud as you, in turn! I will serve you as I

A. 

can, Sir; I'll have on - ly what I earn!

FREDDY. 

Once you gave, I re - col - lect it,

ALICE. 

All that I would ask, and more! You have

A. 

taught me to re - gret it, As you did to me be -

A. *-fore!* **FREDDY.**

F. Just so, of course, I un - der - stand The past we won't re-

A. **Meno.**  
(aside) He loves me not, he ne - ver loved at all! You (aloud)

F. *call!* **Meno.**

**Moderato.**  
**ALICE.**

A. need but give me what I gave you For that is quite a fair re-

A. turn! I hope some mo - ney I shall save you,

*affrettando**riten*

A. least as much as what I earn! **FREDDY.** Per - haps a lit - tle

F. Im sure you will!

*affrettando* *riten*

A. ov - er! But I've an o - ther quest - ion still! **FREDDY.**

F. Pray,

F. (aside) ask me what you will. She's caught, she's caught, I read her in - most

*rit.* *ff* *rit.*

Tempo di Valse.

**ALICE.**

A. That par - a - sol a la - dy's one!

F. thought! Oh,

Tempo di Valse.

*pp*

A. The la - dy's here then, you con - fess!

F. yes! Oh, yes!

A. You like her, per-

F. Oh, yes! Oh, yes!

A. -haps? She's young and fair?

F. Oh, yes! Oh, yes!

**Allegro.**

A. (mimics him angrily) (breaks out)  
Oh, yes! Oh, yes! Oh, yes! oh, yes! oh, yes! oh, yes! You love her too!

F.

**Allegro.**

Just.

A. 
 You dare to tell me that you do? \_\_\_\_\_  
 so, to pass the time!

A. 
 This is some-thing more than blame-ful, Lov-ing just to pass the

A. 
 time! Sir, your im-pu-dence is shame-ful, It is a

A. 
 crime! Is she fair, is she dark? Is she slim, is she stout?

A. That is what I'll make you tell me, or I'll find it out! **FREDDY.**

F. I beg your par-don! Do not

A. Yes, she's mod-est, yes, she's shrink-ing, Well I

F. go! The la-dy's name you must not know!

A. know her and her kind! Am I sil-ly, are you think-ing? Do you fan-cy I am

A. blind? She's like your-self, and shame-less! Why ask her name? she's name-less!

A. No, no, no, it can't be so! No, no, no, it shan't be so! No, no, no, no,

A. *ff* **Allegro con fuoco.**  
no, no, no, no, no! I won't have it so!

**Meno.** **ALICE.** **FREDDY.** **ALICE.**  
FREDDY. You won't have it so? I only meant - I beg and pray you - You beg and pray me? I-I-I

said-no, I meant-No, I only meant-it is so shameful-I-oh! it's too much! Mr. Fairfax! Freddy! is it true you kiss this woman?  
You love her then?

**Slowly.**  
**ALICE.** *pppp*  
One of the Dol-lar Prin-ces - es, I care no more for gold, — The

A. *wealth of love's car - es - ses My heart can nev - er*

*Animato.*  
A. *hold!* **FREDDY.** *ff* *Oh, take me, love,*  
F. *If still I loved you, then what would you say?*

*molto rit.* *Come primo.*  
A. *— take me a - way!*  
F. *Ah, now my lit - tle trea - sure Has had to yield to*  
*Come primo.*

*rit.* *ff*  
F. *fate; She learns to step in mea - sure, And on my bid - ding wait; So now, so now, so now—*

Tempo di Valse lente.

ALICE.

Animato.

A. *ff* *p*  
 Now I will love you, love you too As on - ly hearts like mine can  
 FREDDY. *ff* *p*  
 Now I will love you, love you too As on - ly hearts like mine can

Tempo di Valse lente.

Animato.

*p* *f* *p*  
 do! Safe in my arms I will fold you, And come what may, I will for ev - er hold

do!

do! Safe in my arms I will fold you, And come what may, I will for ev - er hold

rallentando

pp Slowly.

A. *ff* *pp*  
 Now I will say, My own sweet - heart! Here at your feet - I choose my  
 you. Now I will say, My own sweet - heart! Here at your feet - I choose my

rallentando

Slowly.

*p* *ff* *pp*  
 do! Safe in my arms I will fold you, And come what may, I will for ev - er hold

## Allegro.

A. *p* part! For in your eyes that shine a - bove I've found — my dream of

F. *p* part! For in your eyes that shine a - bove I've found — my dream of

*p*

## Allegro.

A. *f rit.* love! — my dream of love! —

F. *ff* love! — my dream of love! —

*ff rit.*

*Allegro molto.*

## Moderato.

*pp*

*ff*

199  
No 21. Finale. "Hip, Hip, Hurrah!"

**Vivace.** **PRINCIPALS.** **A.&F.**

Hip, hip, hur - rah! We're

go - ing to be mar - ried soon, This time it's true!

**PRINCIPALS.** **D.&Q.**

Hip, hip, hur - rah And we will have a hon - ey - moon, For

**ALL.** **O.&C.**

two, for two! Hip, hip, hur - rah! As

The musical score is written for a piano and voice. It features a key signature of two sharps (F# and C#) and a 2/4 time signature. The tempo is marked 'Vivace'. The score is divided into four systems, each with a vocal line and a piano accompaniment. The first system includes the tempo marking 'Vivace.', the section marking 'PRINCIPALS.', and the ending marking 'A.&F.'. The lyrics 'Hip, hip, hur - rah! We're' are written under the vocal line. The piano accompaniment starts with a forte (f) dynamic and ends with a piano (p) dynamic. The second system continues the lyrics 'go - ing to be mar - ried soon, This time it's true!'. The third system includes the section marking 'PRINCIPALS.' and the tempo marking 'D.&Q.' (Diminuendo and Ritardando). The lyrics 'Hip, hip, hur - rah And we will have a hon - ey - moon, For' are written under the vocal line. The piano accompaniment starts with a piano (p) dynamic. The fourth system includes the section marking 'ALL.' and the ending marking 'O.&C.'. The lyrics 'two, for two! Hip, hip, hur - rah! As' are written under the vocal line. The piano accompaniment continues with various dynamics and articulations.

ALL.

Dol - lar King and Queen We share our joys and cares. Hip, hip, hur -

rah! hur - rah! We hail the hap - py pairs! Hip, hip, hur -

rah! We'll hail the hap - py pairs. So

Moderato.

off {we you} start as man and as wife, On - ly

Moderato.

slow - ly, slow - ly, slow - ly, That's how {we you

get the best out of life, Go - ing slow - ly,

slow - ly, slow - ly! Pray re - mem - ber that, \_\_\_\_\_ wor - thy

friend! \_\_\_\_\_ And your joy may last \_\_\_\_\_ till the end!

*p* Ah!

*p* For a mar-riage will make a love sto - - ry One of rap - ture and of

*pp* For a mar-riage will make a love sto - - ry One of rap - ture and of

*f* And a life with a wife may be hea - - ven, Or elsewhere, If you on - ly take

*f* glo - - ry! And a life with a wife may be hea - - ven, Or elsewhere, If you on - ly take

*f* glo - - ry! And a life with a wife may be hea - - ven, Or elsewhere, If you on - ly take

*ff* care! Hur - rah! Hur - rah!

*ff* care! Hur - rah! Hur - rah!

*ff* care! Hur - rah! Hur - rah!

*Fine.*



2





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